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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC GRADES

Twenty-fourth Year.

Price, 10 Cents.

Subscription, \$5.00.

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VOL. XLVI—NO. 5.

NEW YORK, WEDNESDAY, FEBRUARY 4, 1903.

WHOLE NO. 1193.



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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
HAUPTSTRASSE, 20A, BERLIN, W.,  
January 10, 1903.



S regards the motives of Count Hochberg's sudden retreat from the Royal Opera, it is asserted in the *Dresdner Nachrichten* that His Excellency was accosted by the Emperor a few days after the first performance of Richard Strauss' "Die Feuersnoth" about the "immorality" of the libretto of this work. The count is reported to have urged in defense of himself against this blame that Richard

Strauss was conductor at the Royal Opera House, and that he could not proceed too rigorously against one of his own kapellmeisters. Hereupon the Emperor is said to have retorted: "I have no use for conductors who compose!" The paper then asserts that on account of this utterance of His Majesty, Richard Strauss intends to hand in his resignation. It further states that Baron von Huelsen had carefully put out his feelers to see whether he could not in Strauss' stead secure the services of one of the most renowned of out of town operatic conductors. The latter statement bears reference to Hofrath Ernst von Schuch, who is promptly out with a denial, and states that he has not the least intention of leaving Dresden.

Equally spurious is the news of Richard Strauss' intended resignation. To an intimate friend of his who asked the great composer-conductor about the truth of these reports he answered: "I have neither tendered my resignation, nor have I the least intention of doing so, for I feel myself very well satisfied here." The best sort of refutation, however, regarding the subject of "Die Feuersnoth" is the fact that Richard Strauss' opera was put on again last night, when it was as usual conducted by the composer.

The concert of Miss Elsie Hamilton, a pupil of Professor Jedliczka, can be dismissed with a few words. This young woman, with a nice technic and fairly good tone, is not quite ripe for an appearance in public, and even less for a concert performance of Brahms' F minor Sonata, a work which in part belongs to the deepest things that have been written for the piano. She did much better with the A minor Prelude and Fugue from the Bach "Well Tempered Clavichord," and she displayed good musical intention also in portions of Schumann's "Carnival," which seems to be a work greatly in vogue at present. With further study she should eventually accomplish a good deal in the line of concert piano playing.

While the foregoing recital took place at Bechstein Hall, Jean ten Have, a Netherlandish violinist, gave a concert with the Philharmonic Orchestra at Beethoven Hall. He performed the Lalo F major and the Bruch G minor concertos and a suite "in ancient style" by Vieuxtemps. A Belgian named Rasse had orchestrated the piano accompaniment to this work with so much esprit and refined skill that the suite, which in itself sounded somewhat passé, gained renewed interest. The concert-giver, Mr. ten Have, a most musicianly performer, is hardly a great virtuoso.

Eugen d'Albert's only piano recital this season at Berlin was the great attraction Monday night. He drew to the Philharmonie so large an audience that not only the spacious hall and its gallery and standing space but also the platform itself was densely packed with people who had paid for admission. Few artists and still fewer pianists could accomplish such a feat in Berlin at the present moment. He, however, on the strength of his big reputation, is still master of the situation. And this, too, despite the fact that the demands of modern audiences in

regard to technic have grown to a considerable extent through the performances of younger pianists with whose training d'Albert has not kept step. He is still the grand musician. He played the first part of his program in a manner slovenly and most unsatisfactory from a pianistic point of view. This al fresco style of playing which d'Albert has developed of late comes from lack of piano practice, hence his technic is rusty and unreliable. This is too bad, for it spoils even the best and noblest of musical intentions.

Beethoven's C major Sonata, the "Waldstein," was ill adapted for d'Albert's present style of piano playing. It is pre-eminently and more than any other of Beethoven's sonatas a virtuoso piece, and if it is reproduced with a lack of clean scale technic it loses in charm and character. In the Chopin selections I enjoyed only the variety of colors and the tremendous dynamic tone power he was able to draw from the superb Steinway concert grand at his command. Several pianistic and musical atrocities which he committed in the A flat Ballad, as well as the preponderance of the left hand over the right in the octave episodes of the A flat Polonaise, made these works unpalatable. It is only fair to state, however, that the audience applauded most enthusiastically.

Marie Hertzler-Deppe's song recital at Beethoven Hall was one of those entertainments which "would not have been missed." I did not like her singing when, nearly ten years ago, she was a member of the Berlin Royal Opera House personnel. I liked it less when she reappeared as a concert singer. The concert platform is a severer lyrical test, as a rule, than the operatic boards. The program included some songs in manuscript by Max Schillings and H. Zumpfe. These latter were very disappointing. "Weihnachtsfriede" proved absolutely tedious, so labored and unnatural was its melodic and harmonic content. Much better is the "Lullaby," which on hearing I remembered to have seen published in an illustrated paper, while the program called it "in manuscript."

A singer of different stamp proved to be Miss Minnie Tracey, who appeared for the first time before a Berlin audience at Bechstein Saal and made a decided hit. Our comely countrywoman surprised the audience by the versatility of her style of delivery almost as much as by the volume and beauty of her well trained soprano voice. That it is well trained became apparent to connoisseur ears quickly enough through the fact that she could make so excellent and varied use of it, although she was evidently suffering from a severe indisposition.

Miss Tracey gave the aria "O toi qui prolonges mes jours," from Gluck's "Iphigénie en Tauride," with maestoso pathetic delivery, in purest French pronunciation. Later she also shone to advantage in the singing of songs by French composers, among which was a rousing "Hymn to the Sun," by George. Berlioz's clever "Villanelle" was somewhat marred by the dragging accompaniment of Robert Erben. Fauré's "Après un rêve" was much applauded. A pretty ditty, "Ni jamais, ni toujours," was vociferously redemanded.

Of Miss Tracey's German lieder I liked best Schubert's "Die junge Nonne," albeit it was sung a little more slowly, but also with much more expression than one is wont to hear it. A fine delivery was given to Elsa's balcony aria from "Lohengrin," though the singer was apparently laboring under the difficulties of the German text. That, however, she was able to emit it as clearly as she did, after only so short an experience with the German language, shows that her linguistic talent is on a par with her musical gifts. Admirable in every way was also the delivery of the Page's aria from Mozart's "Nozze di Figaro," which Miss Tracey sang in Italian. The house bill

furthermore contained lieder by Brahms, Grieg and Sinding, and the "Jewel" aria from "Faust."

Gabriele Wietrowitz, a favorite pupil of Joachim, but a dry performer on the fiddle nevertheless, gave a concert at the Singakademie. Of course she played Joachim's E minor Variations. In the only valuable work for the violin upon the program, Bach's double concerto, she had the important and attractive co-operation of the master himself. The other soloists were a "grand duocal court pianist," Ida Sothmann, and a "grand duocal chamber singer," Antonie Liebeskind. Both are pitiful amateurs. The four songs composed by Miss Sothmann are evidently written by a mere musical tyro, and her accompaniments fitted so well to Miss Liebeskind's singing simply because both were of the most amateurish kind.

At Bechstein Hall Ernest Lochbrunner performed a well selected program of Bach, Weber, Beethoven and Liszt works. He has the fleet fingers for a clean, fast reproduction of the third Weber Sonata, but everything sounded mechanical, for Lochbrunner is lacking in musical spirit. Equally uninteresting was the otherwise intelligent performance of Bach's B minor Organ Toccata in the Busoni piano arrangement.

Edouard Risler, the Alsatian pianist, held forth the same evening at Beethoven Hall. Just as he has done for the last four years, he began his series of recitals with a program made up of the last four of Beethoven's sonatas. The late Hans von Bülow used to go him one better. He also kept the chronological order of things, while Risler began with the E major, op. 109, Sonata, followed it up with 110 and 111, and then, trying to make a climax, closed with the big B flat Sonata, op. 106. I wonder when pianists will return to the earlier of Beethoven's sonatas, which are unduly neglected nowadays, while the last ones are so often performed that to an habitual concertgoer it becomes somewhat burdensome to have to listen to them all the time. The task is by no means made more easy if the Beethoven interpreter is so lacking in poetry and charm of conception. Risler's playing was unexceptional from the technical side, and he has also a good tone and a certain amount of musical intelligence. But with thinking alone a fine and convincing reading of these works cannot be accomplished, there must also be heart—and a pretty big one at that—in the interpretation, otherwise the affair grows lifeless and to a certain degree annoying.

At the Philharmonic popular concert Anton Witek performed for the first time a work for solo violin, with orchestra, by Akos László. In the form of variations the composer here presents some Hungarian airs, which are well written for the instrument, pleasant to the ear and generally meritorious in workmanship. As Witek performed the novelty in brilliant style he won deserved applause for himself, and incidentally also for the composer, who is a young Hungarian living in Berlin.

Joseph Lhévinne, the young Russian pianist, who carried off the Rubinstein prize in Berlin a number of years ago, showed much pianistic but comparatively little musical talent on that occasion, and hence the close decision of the judges never remained as an undisputable standard. Those who were not in favor of Lhévinne seem to have been correct, for the artist has not improved much since then. Recently he played the fifteen Variations of Beethoven with a lot of mere finger technic but little intelligence, and in Chopin's B major Nocturne neither touch nor tone was of the soft quality for which the composition calls. The program contained besides some Russian works and Schumann's "Carnaval."

Georg Liebling, court pianist of the Duke of Saxe-Coburg, had not played here for the last six years, during which period he evidently has not been lazy and must have studied a good deal. His tone has grown just as has his entire style in brilliancy and power. All of this is more from the virtuoso side of the matter, for Georg, like most others of the Lieblings, has an inborn and pronounced talent for the piano. He is also a thinker, but more of a seeker after effect than a philosopher or a poet of the piano. Hence his reproduction of the B flat minor Concerto of Tchaikowsky was justly applauded after the allegro con fuoco finale, taken at breakneck speed; while I found the applause bestowed by a good sized audience upon the first movement of the Schumann Concerto somewhat misplaced. No piano concerto needs more poetry and savviness of conception than just this, the loveliest of all ever written.

At the Zajic-Gruenfeld subscription concert there was the Septet for piano, strings and trumpet, by Saint-Saëns. This quaint, but exceedingly interesting, concisely formed

and very piquant work was much enjoyed by the audience. The piano part was in the trustworthy and musicianly hands of Court Conductor Bernhard Stavenhagen, of Munich.

The greatest artistic success of the week was scored by Jean Gérardy. His success may be called sensational. This is a rare triumph, especially for a 'cellist, for as a solo instrument the 'cello is not a great favorite with the masses. Jean Gérardy's wonderful tone, however, conquered them just as easily as if he had been a fiddle wonder, and in fact his "fiddling" upon the unwieldy instrument, his flawless technic and his equally admirable bowing created just as much enthusiasm as if he had been a Sarasate or an Ysaye. So pronounced was Gérardy's success that he contemplates giving a third concert here in the near future. His selections comprised the inevitable Goltermann Concerto, Bach's wonderful C major Suite for 'cello, unaccompanied; the pretty little A major Sonata of Boccherini, the Bach Air for the G string; Handel's "Adagio e Pastorale," Schubert's "Lullaby"—re-demanded—and Davidoff's "Springbrunnen." Several encores were granted.

Weingartner concertized last Monday night with the Munich Kaim Orchestra at Vienna, where he met with much success. To a representative of the Viennese journal *Die Zeit* the great conductor granted an interview, in the course of which he unboomed himself as follows regarding the state of contemporaneous German opera: "A general verdict I am, of course, unable to give. You know that I have written an essay upon 'The Symphony After Beethoven.' The space of time since 1827, the year of Beethoven's death, is one that allows of a retrospect, historically as well as critically. But the few years which have elapsed since Wagner are not yet surveyable. He still stands in too close proximity to us. Since his death there have been written good operas and bad ones which imitated his works. I have often thought over what is going to come. You think that there are perhaps signs of a beginning to popular opera, that it would seem as if one wanted to return to Lortzing and Weber, applying Wagnerian dramatic construction to them? I am sorry that for myself I fail to see these beginnings. Return to the old we shall probably not. In my last opera 'Orestes' I have employed the Leitmotives again, but indeed in a more disguised and less frequent application than Wagner does. In popular opera I do not believe, for an art work, according to the taste of the multitude, cannot offer pure art. Humperdinck's works? It is true Humperdinck has in 'Hänsel und Gretel' made use of folk tunes, but please consider the difficult, complicated music he writes for orchestra when mere children are supposed to be talking upon the stage. The naïveté is wanting. The orchestra anyhow is what our opera is suffering from. In future more stress will have to be laid upon the singing and upon what is going on upon the stage than upon the orchestra." Then the interviewer goes on to say: "I enumerated to Weingartner still a few other operas, in which it seemed to me that a striking of folk tune feeling had been attempted, and mentioned among them 'Der Baerenhaeuter,' by Siegfried Wagner. Weingartner, however, seemed to have but a poor opinion of the heir to the throne of the Bayreuth monarch, for he only shrugged his shoulders and called him an amateur. We also spoke about Richard Strauss, but there also Weingartner only smiled a little sarcastically."

Wagner's "Walküre" without music will be read here on January 26 by Hedwig Niemann-Raabe, the wife of Albert Niemann and an actress of note. Together with Rudolf Christians, from the Royal Comedy, she will recite the first act of Wagner's music drama, the poetic and

dramatic beauties of which she considers sufficiently great and attractive to make them enjoyable by mere recitation of the words without the music. This will not be the first time that such a recital has been ventured, for Ernst von Possart gave a similar reading of the entire cycle of Wagner's "Nibelungenring" at Munich some months ago.

The usual Beethoven Festival will be held at Bonn this year during the days from May 17 to 21. The program is a very simple one: Joachim and his associates will play all of the Beethoven string quartets. They will not perform them in chronological order, however, but on each day one of the quartets from the three periods into which one is wont to divide Beethoven's creative activity.

The Berlin Tonkuenstler Orchestra will go on a four weeks' concert tour under Richard Strauss' direction during the last part of February and first half of March. The trip will begin in the larger cities of Middle Germany, and thence to Austria, extending through Italy, the South of France and Switzerland.

"Parsifal" has lately been performed in oratorio style in its completeness at a concert in Amsterdam. As the Bern Convention does not cover Holland, the Wagner heirs were deprived of legal means from inhibiting the performance. A number of Wagnerites of well known reputation have united, however, in the publication of the following protest: "We, the undersigned, who have participated in the honor of intercourse with the master, and—aside from his public declaration that he wanted to have his work, 'Parsifal' solely and exclusively performed at Bayreuth—know exactly his intentions, protest herewith against the performance in toto of the Buehnenweihfestspiel, such as has taken place at Amsterdam, as an undertaking which stands in contradiction to the wishes of the master and signifies a violation of his art, in so far as a work for the stage was brought to concert performance in the guise of an oratorio—Karl Klindworth, Hans Richter, Adolf von Gross, Emil Heckel, Felix Mottl, Franz Fischer, C. Fr. Glasenapp, H. P. von Wolzogen, Engelbert Humperdinck, Julius Kniess."

Four original letters by Johann Sebastian Bach, which some time ago had been discovered in the archives of Sangerhausen, and which a magistrate of that town was willing to sell to a Berlin collector for the paltry sum of \$720, will not be sold. The Secretary of Cult has refused to consent to the sale, but wishes these extremely valuable autographs to be incorporated either in the Ephoral Library at Sangerhausen or to entrust them to the keeping of one of the existing Bach collections.

Felix Weingartner has just completed the composition of a string sextet which is to have its very first performance at one of the John Kruse Quartet's last Popular Concerts at London this season. The work is still in manuscript, and will remain so until after said performance.

Massenet, who has of late years appeared only as an operatic composer, has re-entered the field of concert composition with a new piano concerto, which Diemer, to whom it is dedicated, is soon to perform for the first time at Paris.

It is a pleasant piece of news to report that our countryman, the Boston born composer and conductor Wilhelm Berger, has been selected as successor to General-

musikdirector Fritz Steinbach (who goes to Cologne) in the direction of the famous Meiningen Court Orchestra.

August Bungert was in Cologne last week, where he showed his latest work, entitled "Unter der Blume," to Professor Schwartz, the conductor of the Cologne Cecilia, a male chorus society, and to several leading members of that organization. The work consists of a collection of songs written partially for solo voices and in part for male chorus. The poems all treat of the Rhine, Rhine wine and kindred subjects, and are from the pen of Carmen Sylva, the Queen of Roumania. The Cologne chorus will study the work and will sing it for the first time in Cologne and then in several of the Rhenish cities. Bungert, meanwhile, has returned to Dresden, where he is superintending all of the rehearsals for "Odysseus' Death," his latest music drama, which completes his Odyssee cycle, and which is soon to be brought out for the first time at the Saxonian capital.

The Emperor's Prize for the best male chorus singing, which was competed for the first time at Cassel three years ago, when among eighteen societies the Cologne Maennergesangverein carried off the trophy, will again be sung for this spring, the competition taking place at Frankfurt-on-the-Main. No less than thirty-four male chorus societies have entered their names for this second competition, three each from Essen and Wiesbaden, two each from Barmen, Berlin, Dortmund, Elberfeld, Offenbach and Muehlheim, and one each from Aachen, Bonn, Bremen, Cassel, Crefeld, Dresden, Erfurt, Gladbach, Hannover, Cologne, Leipsic, Magdeburg, Potsdam, Solingen, Strassburg and Wuerzburg. O. F.

#### Felix Fox in Demand.

FELIX FOX assisted Miss Maud MacCarthy at her first recital in Boston. That his playing was satisfactory may be noted from the following press extracts:

Miss Maud MacCarthy, violinist, gave a recital yesterday afternoon in Steinert Hall, assisted by Felix Fox, pianist, and Max Zach, accompanist. The efforts of Felix Fox contributed much toward the artistic success of the recital, for he was admirable in the sonata, and in his solo numbers he showed his usual technical and artistic abilities that have put him in the front rank among the younger generation of pianists.—The Post.

Miss MacCarthy and Mr. Fox played Beethoven's C minor Sonata for piano and violin. Mr. Fox lent good service in the Beethoven Sonata, keeping his place in the ensemble admirably, but still playing with intelligence and interestingly.—Evening Transcript.

Mr. Fox rendered his share of the Sonata well—with warmth, not heat—and was earnest without urgency, so that complete understanding and accordant treatment were combined in ensemble playing that was just right intellectually, emotionally and in coloring.—Boston Herald.

Mr. Fox filled an engagement with the Philadelphia Orchestra at the second concert of a series given by that organization in Allentown, Pa. Mr. Fox played the Grieg A minor Concerto. A few of the fine things said of his performance are herewith set forth:

The soloist of the evening was Felix Fox, the pianist, of Boston. He played the Grieg Concerto. Mr. Fox plays with much color and expression, and by his precise and uniform touch conveys to his hearers a bewitching conception of the piece. He plays with a brilliancy of execution that stamps him at once as a true musician and a cultured artist.—Chronicle and News.

The soloist of the concert was Felix Fox, of Boston. His renditions were a revelation to his hearers, who found in him the equal of any pianist who has appeared here in recent years. His work bore the stamp of genius, and his ease and grace in the most difficult passages of the composition gave his auditors the impression of how simple yet how sublimely grand the music was.—Morning Call.

Felix Fox, the piano soloist from Boston, made his debut last night, choosing as the medium for his introduction Grieg's Concerto for piano and orchestra. Mr. Fox is a man of unique personality, but a finished artist of the romantic type of musicians.—Daily City Item.

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## ST. LOUIS.

St. Louis, Mo., January 28, 1903.

THE third subscription concert by the Choral Symphony Society took place in the Odeon Thursday evening, January 15. The soloist was the much heralded Jaroslav Kocian, violinist. The complete program was as follows:

Symphony No. 3, F major, op. 153 (Im Walde).....Raff  
Concerto, D major.....Paganini-Wilhelmj  
Jaroslav Kocian and Orchestra.  
Scherzo, D minor, from Symphony.....Kroeger  
Mr. Kocian.  
Franz Spindler at the piano.  
Liebesfrühling.....George Schumann  
Orchestra.

Kocian's demeanor was modest and unsensational, and he played as if he was thoroughly enthused with his work. He played one encore after the concerto and two after the group. He is announced for a recital in the near future.

The Scherzo by Mr. Kroeger was well received and proved to be rhythmically interesting. The orchestra made its chief success in the "Liebesfrühling" by George Schumann, a work in the most modern style, both as regards composition and orchestration, and full of vitality and virility. Although the last number on the program, and, parenthetically, it may be said, the last number on the program of a Choral Symphony concert is usually a march to the nearest exit for a considerable portion of the audience, this number was enthusiastically applauded. The work of the orchestra throughout the performance was creditable, and special mention should be made of Carl Weinelt, first horn player. Never before had the writer heard a program in which this instrument had so long and difficult a part, and it is a pleasure to say that without an exception his performance met every requirement.

Sunday afternoon, January 18, Alexander Henneman began a series of Sunday afternoon concerts in Henneman Hall, in the presence of an audience that seemed to portend their continued success. The soloist for the first concert was Homer Moore, baritone. The complete program is as follows:

Piano duet, Tannhäuser March.....Wagner  
Messrs. Moll and Henneman.  
Violin solo, Concerto.....Bruch  
Frank Gecks.  
Vocal solo, Ballad of the World (Mephistopheles).....Boito  
Homer Moore.  
Piano soli—  
Elegie.....Nollet  
A la bien aimée.....Schuett  
Ottmar A. Moll.  
Violin soli—  
Abendlied.....Schumann  
Obertass, Mazurka.....Wieniawski  
Frank Gecks.  
Vocal solo, Serenade.....Richard Strauss  
Homer Moore.  
Two pianos, Don Juan.....Mozart-Lysberg  
Messrs. Moll and Henneman.

An effort is being made by what is called the Burns Cottage Association to secure a reproduction of the house in which Robert Burns was born, known as the Alloway Cottage, and of Stirling Castle, at the World's Fair. A subscription list has been opened, and Saturday evening, January 17, a concert was given in the Odeon to aid in raising funds for this cause. The program was under the direction of Frederick Fischer. The soloists were Mrs. Ruby Shotwell Piper, soprano; William Porteous, basso, and Joseph Buse, tenor. Alex. Robertson discoursed most agilely on the bagpipe and brought forth sounds which recalled the early days of Scotland, producing varied emotions in the minds of the listeners, according to their predisposition, musical and patriotic. A band of music of

some thirty musicians and a chorus of a hundred men and women rendered selections of Scotch music. The complete program was as follows:

Bagpipe selections.....Alex. Robertson, Pipe Major  
Overture, Guy Mannering.....Bishop  
Variations on Bonnet Blue, with variations for clarinets,  
flutes, cornets, basses and piccolo.....Godfrey  
The Bluebells of Scotland, introducing the Scotch chimes.....F. Beck  
Fritz Beck.  
Solo, Afton Water.....Burns  
William Porteous.  
Chorus of female voices, Jock o' Hazeldean.....Burns  
Solo, Love's Rapture.....Kortheuer  
Mrs. Ruby Shotwell Piper.  
Albion, Rose, Shamrock and Thistle.....Baetens  
Introducing favorite and popular melodies of England, Ireland  
and Scotland.  
Address.....J. W. Dick, President Burns Cottage Association  
Chorus of mixed voices, Ye Banks and Braes o' Bonnie  
Doon.....Burns  
Solo—  
O, Dinna Ask Me.....J. N. Metcalf  
Loch Lomond.....Arthur Foote  
Joseph Buse.

Band—  
I Love But Thee.....Fischer  
Through Love to Light.....Fischer

Soli—  
Annie Laurie.....Burns  
Comin' Thro' the Rye.....Fischer  
Mrs. Ruby Shotwell Piper.  
Chorus of mixed voices, My Love Is Like a Red, Red Rose.....Burns  
Solo, Jessie's Dream.....Blockly  
William Porteous.

Robert Burns.....Bonnisseau  
Auld Lang Syne.....Burns  
Thursday evening, January 22, Victor Lichtenstein began a series of three chamber music concerts at Henneman Hall. The personnel of the quartet is as follows: Victor Lichtenstein and Jacob Blumberg, violin; Louis Kielsmeier, viola, and Richard Schubert, cello. The soloist for the first concert was Miss Florence Tanner, soprano. Lucien E. Becker was the accompanist. The complete program was as follows:

Violins, Victor Lichtenstein and Jacob Blumberg; viola, Louis  
Kielsmeier; cello, Richard Schubert.  
Soloist, Miss Florence Tanner.  
Lucien E. Becker.....Accompanist  
Quartet, B flat, No. 78.....J. F. Haydn  
Songs for soprano—  
Still as the Night.....C. Bohm  
Gondolier's Song.....Meyer-Helmund  
Irish Folk Song.....A. Foote  
May Morning.....L. Denza  
Miss Florence Tanner.

Quartet in D.....Alexander P. Borodin  
The work of the quartet was very creditable for a first performance. The quartet by Borodin was especially well performed and well received. Although Haydn's music seems constructed with childlike simplicity, it does not seem to be so when one tries to play or sing it, and many more rehearsals will be needed before Mr. Lichtenstein and his confrères will be able to give it correct interpretation. Miss Tanner's work was best in the Irish Folk Song, although the final number, "May Morning," was sung with a fire and abandon that caused it to be enthusiastically received.

William Weil continues his band concerts at the Odeon, with large audiences in attendance. The soloist Sunday, January 25, was Miss Grace Walser, soprano. Her chief success was achieved in the Jewel aria from "Faust."

## Here Is Good News.

ELLISON VAN HOOSE, the concert tenor, has accepted an engagement as first tenor of the Bremen Opera, in Germany. Are our American artists at last to come into their own abroad?

## Warranted to Wear.

SPEAKING of the tenor Burgstaller's recent Philadelphia appearance the New York American says that his "action" is good. It ought to be; he was a watchmaker in Thuringia.

## LOS ANGELES BRIEFS.

BLANCHARD ART BUILDING,  
LOS ANGELES, Cal., January 17, 1903.

AT the Symphony Orchestra concert, January 13, Eugene Cowles made his initial concert appearance in Los Angeles. He was well received by the large audience, and at the conclusion of Cowen's "Border Ballad" and Schumann's "The Two Grenadiers," after numerous recalls, sang Schubert's "Der Wanderer."

"Queen Mab," a decidedly graceful and pleasing composition by Frederick Stevenson, was given a rough handling by the orchestra, which, however, in some measure redeemed itself by a better treatment of the work in the repetition of it, made in compliance with insistent demands by the audience. With all respect to the orchestra's director, it would have been pleasing to have had the composer, who was present, conduct his own composition. The prelude to the third act of "Lohengrin" and Haydn's Twelfth Symphony, in B flat, the latter the best played of anything done by the orchestra, constituted the rest of the program.

The soloist at the Symphony concert, January 2, was Miss Alice Coleman, pianist, of Pasadena. It was practically Miss Coleman's first appearance in public since her return from several years of study in Boston. She took Beethoven's Fourth Concerto, in G, for her introduction, and made a pleasing impression by her intelligent, conscientious work. Her playing was not notable for any particular technical display, nor for temperamental qualities, but for the most part the concerto was handled in a comprehensive, musicianly manner. The symphony for the afternoon was that in C minor, by Schubert. Brahms' "Tragic Overture" and Saint-Saëns' "Dance Bacchante," from "Samson and Delilah," were also played by the orchestra.

Ellery's Royal Italian Band seems to be enjoying quite as much popularity here now, under the direction of Emilio Rivela, as it did a year ago under the baton of the gyrating Creator. It is playing a season of eight concerts at Hazard's Pavilion, and the immense barnlike structure is thronged at each performance with delighted lovers of that sort of music. The band is strong in brasses, the reeds being relatively much weaker than in the best American bands. However the quality of tone, even in the most stupendous climaxes (which effective climaxes, by the bye, seems a characteristic feature of this band) is notably smooth and agreeable.

Mrs. Jennie Kempton gave an interesting pupil's recital at her beautiful home, Tuesday evening, January 13. This most successful teacher always numbers among her pupils a goodly percentage of those of genuine talent, capability and agreeable voice quality, and the occasional recitals by her pupils are invariably enjoyable. Among the singers participating in the program were Mrs. Roth Hamilton, Mrs. Gyger, the Misses Happy Smith, Ada Holmes, Lillian Lowell, Madeline Bridges, Helen Tapper, Retta Strahorn, Miss Mason and J. J. Helder.

Eugene Cowles will give a series of concerts next week at Simpson Auditorium. He is making an extensive tour, with his concert company, of the entire Pacific Coast, under the management of Blanchard & Venter.

Miss Marion Gordon, assisted by Mme. Genevra Johnstone Bishop, Miss de Vere, Miss Beresford Joy, J. B. Poulin and C. B. Petersen, gave the third of her popular ballad concerts at Cumstock Hall last Wednesday evening, which was, I understand, a very pleasing affair.

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## THE MODERN ORCHESTRA.

LONDON, JANUARY 25, 1903.

**I**N my previous article on this topic a few sentences may lead some readers to suppose me strongly in favor of all our brilliant young men setting to work on symphonic poems after the Richard Strauss model, and of their mastering and resting content with the orchestra as at present constituted. As a matter of fact, all I meant was this: as they certainly will try to play the Strauss game, they might as well learn to play it properly. After Purcell's time all our composers have been imitators, and they have always failed for want of technic.

The crowds of musical doctors who tried to write Handel oratorios came to grief because they could not build up a Handel chorus—could not so much as write a respectable fugue. The fumbling fingers of the schoolboy, the untrained mental fibre, are seen clearly enough in every bar. The wishy washy imitators of Mendelssohn failed for want of technic. The only Englishman for a long time who has had a technic—a small one, it is true, but still a real technic—was Sterndale Bennett, who was not nearly so much of an imitator as is generally supposed. Sterndale Bennett lacked the strength, the emotional force, to be a big man; he was a small man, a miniaturist, a minor lyric poet; but what he set out to do he knew how to do, and we can always hear a few of his little things with pleasure, just as we can read little lyrics with pleasure or admire a miniature. Sterndale Bennett studied abroad; and the only Englishmen I know with a thorough command of the technic of ultra modern music, George Marshall Hall and Fritz Delius, also studied abroad. Marshall Hall is sometimes claimed for the Royal College. He was there three months. Elgar I cannot admit to be abreast of the time, either in his ideas or in the execution of them. Fancy a man being inspired by our miserable, stockbroking South African War to write his most popular work! Of all the disastrous incidents of that war the production of "Pomp and Circumstance" was the most cruel. I do not mean to say that if a man has not the stuff in him he will get it by studying in Berlin or Leipsic. Stanford studied at Leipsic; and we need only watch him trying to mouth a symphony in the Brahms manner to realize that he can't do it—the perfect mastery of notes is not there. Yet every day that passes, every new piece of English music I hear, more firmly convinces me that we English can only become even passable imitators by living for a few years out of this our kingdom of dullness and inertia. If we dare hope to do something original so much the better; if we are to remain imitators, second hand men, old clothes men, let us carry on the trade in a workmanlike, business-like manner, and cease to be a laughing stock to the rest of the world.

So much for that point. Now for the other. It is, of course, absolutely necessary for the composer to master the orchestra, to acquire the trick of imagining his music as it will sound on the orchestra as it exists, to learn to place the notes so as to produce the precise effects he has imagined. But is there any reason why the orchestra should always remain what it now is? None in the world. Anyone who fancies the orchestra—even the orchestra of the later Wagner and the orchestra of Strauss—to be a perfect machine is, indeed, in a very bad way. It is a very imperfect machine. I do not propose to write a history

of the orchestra, but I recommend those who want to know why the orchestra is not perfect, why it is not a fixed, unalterable, definite thing, to get hold of a trustworthy musical dictionary and note the constituent instruments and proportions of the orchestra written for by Monteverde, Handel, Bach, Gluck, Haydn, Mozart, Beethoven, Wagner and Richard Strauss. Monteverde's orchestra seems to our eyes merely grotesque, and goodness knows what it would sound like to our ears if it could be reconstructed. We can only vaguely imagine. Even Bach and Handel stand far away from us, and the smallest band that is big enough for Strauss' "Heldenleben" is three times the size of the thing needed for a Mozart symphony. The orchestra has grown in fantastic ways since it was invented; there is, I repeat, no reason why it should remain what it is now. In fact, I may well ask, What is it now? It varies in every country, in every concert hall and opera house. There is every reason why, whatever it is now, it should not remain as it is. It is not only variable, utterly uncertain; it is also abominably incomplete. We in London used to hear the first act of the "Walküre," the "Funeral March" from the "Götterdämmerung," and dozens of other things, done under Richter with only one tuba, and that a bass; the other tuba parts were faked by means of the horns and trombones. Today extra instruments have to be hired by Mr. Newman, by the Philharmonic, by the Glasgow and Manchester orchestras, before Strauss or even Tchaikowsky can be played. Nor in this matter are we so fearfully behind the German and French bands. I sometimes wonder how Spohr managed when he produced "Tannhäuser" at Cassel more than half a century ago. I don't wonder how they manage with later works in Paris, at Rouen, Brussels, at Hamburg and Frankfurt—I know the conductors hire extra instruments when they can, and fake when they can't. And not only have conductors to fake in playing works already written—composers have to fake in writing new ones. At its best the orchestra is imperfect. In the Chord article to which I have already referred I pointed out its main defects. Some of the groups are not complete and have to be eked out by instruments drawn from other groups, a process that unavoidably makes the tone muddy, and the absurd four stringed bass going down no further than the E and the equally absurd viola with its empty bottom and middle notes still hold their own.

Here is my ideal orchestra as I planned it in the pages of the Chord:

FLUTE GROUP—One piccolo, two ordinary flutes, one alto flute, one tenor flute and one bass flute.

OBOE GROUP—Two ordinary oboes, one cor anglais, or two, two or three bassoons and one double bassoon.

CLARINET GROUP—Two clarinets, one cornetto di bassetto, one bass clarinet and one pedal clarinet.

HORNS—Four, six or eight, as many as may be required.

TRUMPETS—Four, six or eight, as many as may be required.

TROMBONES—Four, six or eight, as many as may be required.

TUBAS—Six at least.

STRINGS—Sixteen first violins, sixteen second violins, ten violas, tuned C G D A, as at present; ten large tenors, tuned just an octave below the violins; ten cellos, ten six stringed basses, tuned C E A D G C, with frets to enable the players to keep in tune.

I omit the usual drums, cymbals, &c., and the instruments required only for special effects. Nor do I wish to

repeat my old essay by arguing as to the advantages such an orchestra would have over anything now in existence. I assume that it is a desirable thing; the question is, How shall we make ourselves happy by getting it?

In Germany the task will be difficult, mainly for two reasons. First, orchestras are established institutions in Germany. The number of players in each is fixed; the salary and retiring pension of each player is fixed; and we can easily picture the indignation and dismay of the Government officials if they should be told that bass flutes and tenors lined an octave beneath the violins, and six stringed basses were wanted. The functionary, Jack-in-office, is the same in every age and every clime. He would swell and turn red and fluster and declare that what was good enough for his predecessors was good enough for him. He would think and say nothing of what was good enough for Mozart, Beethoven or Wagner; his one feeling would be that any change was a nuisance and a change from a state of affairs ordained by a former official a positive insult. And even without his opposition the change would be hard to effect. The complete modern orchestra would be seldom required for a long time; the extra players would have to be paid all the year round, and they would rarely be called upon to play. There, then, is one difficulty. The other is that while in Germany there are plenty of men who can write for the band, most of them are pedants. The pedant mind having painfully learned how to circumvent the shortcomings of the ordinary orchestra would certainly resent a change which would make the work easier. They would "regard with suspicion" a band which did not need to be faked for in scoring, a score that did not need not be faked in the playing. The very defects of the ordinary machine would become more precious than ever in their eyes. An analogous fact may be observed in the case of amateur musicians. When your tenor rises to warble in the drawing room the chances are many hundreds to one that he will imitate the most atrocious mannerisms of his pet model. Let a great or popular pianist roll at the piano, and lo! the drawing rooms are speedily inundated with rollers. In the provinces of England I have known many singers whose exceeding glory it was to imitate precisely all the faults of a Sims Reeves or a Santley. And so with the pedant organist, the pedant composer; the faults of the past are regarded as the virtuous necessities of the present. The pedant composer would not write for a rationally constituted orchestra; and he would do his best to make it a waste of time for anyone else to write for it.

We have no orchestras in England; we have pedants, but they cannot write for the orchestra. If we are going to have orchestras, why should they not be rational ones, and why should not our dazzling, symphonic poem writing young men insure their being rational ones by waiting for no other? Voilà possibilities! From being the most backward musical nation in Europe we might become, the first. It would be no harder to found such an orchestra than a stupid, old fashioned one; to say the least, it would be no harder to write for it. All the instruments can be heard, some of them need not be heard. For instance, there would be no difference in tone between the six stringed bass and the ordinary one; the tenor can be heard at Mr. Dolmetsch's concerts and elsewhere—its tone is not unlike that of the cello. Whoso can write for the Strauss orchestra can easily write for this; the more easily because no faking to do in grouping the instruments. Wherefore I declare that every ambitious composer should henceforth boldly compose for the mod-

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ern orchestra, in the sure and blessed hope that when he has done something good enough, and nearly broken his heart over getting it produced, it will be given. The immediate outlook is not bright; but things will be made no better by going on writing for the ridiculously called "standard" orchestra.

JOHN F. RUNCIMAN.

#### Wienzkowska Pupils' Recital.

PUPILS of Madame de Wienzkowska gave another recital at the Carnegie Hall studio Monday afternoon, January 26, and once more a fine audience assembled to enjoy the music. The programs arranged by Madame de Wienzkowska for her afternoons are always attractive musically, and the playing of the pupils is worthy of the music. Madame de Wienzkowska, ever loyal to her master, Theodor Leschetizky, included two compositions by him in the list for Monday last. The compositions played were:

La Fontaine.....	Henselt
Mr. Denton.	
Spinning Song, from The Flying Dutchman.....	Wagner-Liszt
Miss Helen Irvin.	
Nocturne .....	Chopin
Mazourka .....	Leschetizky
Theodore P. Carter.	
Prelude and Toccata.....	Lachner
Aufschwung .....	Schumann
Edna Mampel.	
Consolation .....	Leschetizky
Grillen .....	Schumann
Waltz, Man lebt nur einmal.....	Strauss-Tausig
Mrs. J. A. Parker.	
Méridie .....	Paderewski
Presto Scherzando, from G minor Concerto.....	Saint-Saëns
Hungarian Fantaisie.....	Liszt
Ida Mampel.	

Madame de Wienzkowska at the second piano.

Mr. Carter and the young Miss Mampel are among Madame de Wienzkowska's professional pupils. Mr. Carter is making a reputation as a performer at private musicales, and as an accompanist his playing ranks far above that of the majority who play for singers and violinists. Ida Mampel is a girl of rare talents, and under the wise training at the Wienzkowska studio her talents have been judiciously developed. Edna Mampel, the sister of Ida, is preparing for a career as teacher, and other pupils of Madame de Wienzkowska are studying for the same work.

Several of Madame de Wienzkowska's pupils are successful concert pianists. About their work THE MUSICAL COURIER has from time to time published criticisms and republished criticisms that first appeared in daily papers throughout the country.

#### A Popular Sunday Concert.

A POPULAR concert is to be given in Carnegie Hall, Sunday evening, March 1, in which a number of well known artists are to be heard. It will also be the occasion for the first appearance in public of Edward Ritt, an American pianist, who has received his entire education in this country.

#### Kocian Going South.

KOCIAN, the Bohemian violinist, leaves this week to fill engagements in the principal cities of the South. The tour includes Memphis, Montgomery, Richmond, Birmingham, Atlanta, Nashville, New Orleans, and then follow additional Western dates. Kocian will make his first appearance at San Francisco March 2.

### THE MODERN ARTIST.

M. VICTOR D'INDY is recognized as holding an important place in the modern school of music in France. He was a pupil of César Franck, and the influence of his teacher and of Richard Wagner can be traced in his works. These works do not occupy much space in the programs of French symphonic societies; his "Wallenstein," indeed, is almost unknown in Paris, and his latest work, "The Stranger," was produced for the first time on January 7 at Brussels, and in time will, no doubt, be heard in his own country.

He has contributed to the Monde Musical a very interesting address on "The Modern Artist," in which he discusses the meaning of the much abused epithet "modern." He reminds us that Schiller, who in German literature was a modern, wrote, "Distrust the word 'modern'; it is too much like 'à la mode.'" When he was younger, thirty-two years ago, people used to say, "Imitate the ancients, do not be original, the present time does not interest us, be academic and you will succeed." At present he finds a great change. The "snobs," by which term we may suppose he means critics and dilettanti, cry aloud, "Let us be modern. Do not follow the old principles of art. We want personality, contemporaneity, actuality in everything. Let us look about us, let us live with our own time, then we shall be modern artists."

Of these two teachings, one of them as false as the other, which of the two, M. d'Indy asks, is the more dangerous? What is a modern artist? Are not all true artists modern? Are not Monteverde, Gluck, Beethoven just as modern as Richard Strauss, who if he died tomorrow would not be modern the day after tomorrow. To define a modern artist as signifying one whose art is that of his time is nonsense; there never was, he repeats, a true artist who did not feel the influence of the ideas of his epoch. Some of the greatest of them were so far beyond the mere modern present as to have their ideas understood only after their epoch. Is not the modern artist, like all artists, "one who brings to the old edifice of art, eternally in construction, new materials, which rest on the old materials dug from the quarry of the heart, hewn by his intelligence, to minister to the progressive life of humanity"?

In fact there are no "modern" artists; there are people who are occupied with art, and of them there are two classes—those who are artists and those who are not. There are no old ideas, there are old formulas, and art does not consist in formulas or contemporary dress. No one without preparation produced a new art in painting, architecture or music. The artist is not revolutionary, for "revolution" means "destruction"; his mission is to create; he is a function in artistic "evolution," and evolution means "progress."

What is progress? It is not a straight road on a plain, or even a rough, uphill road to the mountain top; it is a spiral in which each coil rests on unchanging human sentiments. M. d'Indy seems to have been studying "esoteric Buddhism," and becomes obscure in carrying out his simile; he adds that the revolutionaries who step aside to seek something original are thrown off by the centrifugal force, while others, the academics, hold onto one of the supports and make no advance; they never become artists. Those only contribute to building the spiral of art who, resting on the old bases, find in themselves new materials to build

the vertical line of eternal human sentiment. In spite of its old foundations, the work of such an artist is always new, and he remains free, completely free.

The word "free" inspires M. d'Indy to introduce as a free fantasia a passage about politics in general and all the professions in particular. Members of the professions dare not move a finger without endangering their whole career, but what Pope, or Emperor, or President can order an artist to execute a work if he does not want to do so, or forbid him to execute what he does want to do, which last phrase he modifies into "constructing his work according to his conscience," for liberty is the most precious possession of the artist.

M. d'Indy, in addition to being a composer, is the director of the "Schola Cantorum," which has set up its standard against that of the Conservatory. There need, therefore, be no surprise felt if he says that the Conservatory is academic and has no conception of art, because the teachers all want to get the Legion of Honor, while the revolutionaries are successors of the Renaissance, which he regards as a retrograde movement, and of the philosophers of the eighteenth century who had no idea or feeling for art. M. d'Indy has a good deal of the "theological" temper. "My doxy is orthodoxy; your doxy is heterodoxy," sums up much that he says. He himself says that he can give no better summary of his address than to quote the catechism: "God has created man to know, to love and to serve Him." Art tells the same maxim to its votaries. Knowledge renders one strong and just, love suggests creation, and the conscience of a high mission bids one serve humanity.

Whether M. d'Indy has carried out his theories in his latest work is doubted by M. Mangeot in his report of the Brussels performance. At all events, as he ended his address with the catechism, he concludes his opera with the "Dies Irae."

#### Engagements for Devine Pupils.

THE pupils of Mme. Doria Devine have filled a number of successful engagements this season, and others from the Devine studio are booked for future dates. Miss Marie Louise Gehle was the soloist at the concert given by the Cæcilian Club, of Freehold, N. J. Her singing on that occasion gave much pleasure. After her first number, the Gavotte from "Mignon," she was compelled to add two encores, and for these gave "The Rosary," by Nevin, and "The Quest," by Smith. Another pupil of Madame Devine, Mme. Blanche Ellis, soprano, also sang at the concert, and she was heard in the difficult "Deh Vieni, non tardar," from Mozart's "Marriage of Figaro," and her performance showed excellent schooling.

Miss Minna Minck made her first appearance at the Brooklyn Sängerbund January 18, and at that concert sang the soprano solo in the cantata, "Ten Maidens and One Man," and another solo, "The Swallows," by Bingham. A local critic in his report referred to Miss Minck's fine training, and friends predict for the young woman a bright career if she continues her studies faithfully.

Frederick Butterfield Angell, another Devine pupil, is singing at the Church of the Disciples on West Fifty-seventh street. Miss Ella Patterson, soprano, was the soloist at a concert given at Hancock Hall, Brooklyn, last week. Her numbers were "Daisies," by Hawley; "You and I," by Lehmann, and "Twas April," by Nevin. Miss Florence Ray is engaged for the forthcoming production of "Nancy Brown" at the Bijou Theatre.



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## QUESTIONS AND ANSWERS.

## Paderewski.

To The Musical Courier:

Could you inform one of your devoted readers whether Paderewski ever played with the Chicago Orchestra?

JULIA J. McCONNELL.

ADA, Ohio.

Paderewski has played four times with the Chicago Orchestra, in the seasons of 1891-92, 1892-93, 1895-96 and 1899-1900.



## Smetana.

To The Musical Courier:

Was Smetana, the celebrated Bohemian composer, ever married, and was he ever a pupil of Liszt? Did Smetana die in poverty? Thanking you in advance for your courtesies in answering all these questions.

AUGUST RUTTMACHER.

BATH BEACH, N. Y., January 27, 1903.

Friedrich Smetana was first a piano pupil of Proksch, and later of Liszt. In 1848 Smetana married Katherine Kolár, a pianist. Together they conducted a music school in Prague. This would imply that Smetana did not die a millionaire, but there is no evidence that he was penniless.



## "America."

To The Musical Courier:

Please tell me when and where "My Country, 'Tis of Thee" was first sung. By so doing you will oblige a regular reader. Very truly,

E. J. RICHLAND.

302 GENESEE ST., UTICA, N. Y., January 21, 1903.

America's national anthem was first sung at the Boston Bowdoin Street Church, in 1832.



## Music of the Spheres.

To The Musical Courier:

Please tell me what is meant by the "music of the spheres."

C. H. G.

This is an expression credited to Pythagoras. He observed that different length of strings on the harp produced different sounds, and he argued therefrom that the seven planets, in different orbits, must produce different sounds as they whirl through space, and thus give out seven musical sounds. These he called "music of the spheres."



To The Musical Courier:

I would like to know if there is such a thing as free scholarships in some of the schools of music or opera, and how to obtain the same. I mean vocal instruction, where a man has the voice.

J. T. McM.

NEW HAVEN, Conn.

Nearly all of the leading conservatories and schools of music offer free scholarships. But applicants must prove worthy. If the goal be opera or concert work a fine presence is essential. Write to several conservatories and ascertain when examinations for scholarships are to be held.



## The American Artist.

To The Musical Courier:

The fate of the American artist is a matter of grave concern. We are perennially solicitous for his welfare, and, judging from the treatment he receives in comparison with the foreign artist, it appears there is not that equitable distribution of profits, laurels and justice court notoriety which relative merit justifies. This calls for a protest.

Every year sees European art placed on a firmer financial basis as the result of "American tours." Villas, castles and estates appear almost by magic after a season spent by some of the great European artists in "doing" America.

The American artist feels that indirectly he has contributed largely to the erection of these castles, while his own have been confined to the atmosphere. Consequently he interrogates himself. He says: "Why does the foreigner whose digital facility is in no way superior to mine leave this country with his pockets filled with money, while mine contain nothing but my hands, and I a taxpayer." He considers the foreigner a poacher, a trespasser, one whose trespasses he is not inclined to forgive. He sees the foreigner bow to crowded houses, while he bows to fate. As he counts the recalls he cannot accuse the American audience of lack of enthusiasm or appreciation, but why it is all exerted in the direction of the foreign artist is a psychological problem that baffles him and he reiterates "Why?"

Has this question a moral aspect? If it has there can be no benefit derived from dragging it into this discussion. Is it an opportunity for the exercise of American sentiment? If so I fear it will be confined to the American artists. A condition exists. What is the cause of it?

The American concertgoer who possesses all the rights of free moral agency along with a "mind of his own" does not stop to consider the moral aspect of it when he is looking for entertainment. When the man with the long name and long hair from a country a long distance away advertises a concert, the American concertgoer whose patriotism does not extend to things artistic, if there be any doubt in his mind gives the benefit of it to the above mentioned as against John Smith, American. Why?

For various reasons. We ourselves are the chief sinners. There are very few American artists who have not studied abroad. We have done this because we thought it worth while. I am sure no American would admit he did it for the name.

By our acts we have admitted they have something better there than we have at home. We would not admit a less worthy motive. This has been going on from the beginning of our history. In this way we have planted and nurtured the belief that the best things musical come from Europe. With the assistance of the foreigner we have taught the American concert going public that the best players, singers and composers are not American. The American concertgoer who is paying for his entertainment naturally gets the best he can for his money, and in patronizing the foreign artist he is simply following his teaching.

The music fraternity cannot be relied on to support the home artist. It cannot attend half the concerts for which it receives free tickets. The concert going public can hardly be expected to discriminate in favor of local artists when it can hear the best singers any Sunday in church, and the best players in conservatory recitals at various times throughout the year.

The question, "Is the foreign artist superior to the American?" need hardly be discussed. We have taught the American to believe he is, and so long as he believes it he will discriminate in his favor. There is nothing gained by bringing sentiment into the matter. A condition exists which is not likely to be changed by an appeal to sentiment. We all would be glad to see it changed, but how shall we do it?

Looking at it from a disinterested standpoint, has the foreign artist any odds in his favor? The pianists, for example, who come to us have given years and continue to give their entire time to the business of piano playing. While these artists are giving their days to perfecting their technic, the American pianist is in his studio early and late teaching others how to play, and yet these same teachers play magnificently. But it is folly to deny that the odds are in favor of the other man. There are very

few American pianists who give their entire time to piano playing, but those who do I think have a very gratifying measure of success.

Can we change existing conditions? Yes. The process is very simple. We must play better, sing better and write better symphonies than the foreigners do. In which event the American artist will come to his own, and his own will receive him. There have been examples of it, but they have not been sufficiently numerous to turn the tide in the other direction.

D. A. CLIPPINGER.

CHICAGO, January 28, 1903.

Mr. Clippinger's protest is timely, because enough can hardly be done for the improvement of the conditions that hamper our American musicians. THE MUSICAL COURIER has long ago realized these conditions, and it became a pioneer in the cause which has since won so many friends. THE MUSICAL COURIER has not been against the foreign musician, but in favor of the American artist. Contrary to the habit of most "protesters in print," Mr. Clippinger offers a remedy for the evil which he points out. In the last paragraph of his logical letter he says, with Voltaire, that the best way to defeat a rival is to surpass him. That is another point to which we have always held. But precisely there lies the difficulty. Mr. Clippinger himself shows that the American pianist is primarily a teacher. In fact, he is compelled to teach because he cannot make his living as a concert player. If a man teaches all day, he cannot practice the piano, and consequently cannot become a better player than the foreigner who is enabled to spend many hours daily at his instrument and many more in luxurious leisure. We are back at the starting point. We have been arguing in a circle.

The correct premise is that the American artist cannot become great under any circumstances until the American public is cured of its parochialism. And the American public is made parochial by our parochial critics. After all is said and done, New York remains the musical hub of the United States, and this in spite of its daily newspaper music critics. These men do not encourage the American players, and singers, and composers, and refuse to make reputations for them. They devote column upon column to foreign artists, but when an American makes a timid New York appearance he is ridiculed, torn to tatters, pilloried, disgraced. The New York newspapers of this season bear eloquent witness to our assertions. The New York critics are indifferent and cynical as far as the cause of American music is concerned. They paragraph the doings of unimportant opera houses in Germany, but they hardly ever devote a line to what is going on in the interior of our own country. Naturally enough, the New York public and the public of the entire country is gradually driven to the conclusion that the only music that counts comes from Europe.

It is the mission of THE MUSICAL COURIER to point out to the public that injustice is being done, and it is our mission also to point out why this injustice is being done. We have proved in these columns recently that there have existed and that there do exist business relations between many of these foreign artists (or their managers) and some of the New York daily newspaper critics. For more information on this point watch future issues. THE MUSICAL COURIER is not prejudiced against these critics, but it is prejudiced in favor of the American musician.

## The "Popular" Taste.

To The Musical Courier:

I enclose the appended article which appeared last week in a local paper:

Editor Grand Rapids Herald:

The little article in a late issue of the Post on the recent piano performance of Gabrilowitch interested me considerably. The writer of it evidently would like to have said much more, but, for reasons obviously of a politic nature, he did not do so; and therefore the article was incomplete.

Permit me to express a few ideas suggested by it. The frost which greeted the young pianist Hambourg at Powers' Theatre must be

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considered as a sad reflection on the musical culture of our city; more particularly upon the taste of our most prominent musical organizations.

There seems of late to be manifested throughout the land an unrestrained liking for a light, catchy and popular style of music. It is to be regretted that the standard of taste among many of those of pretensions appears to have greatly degenerated within a few years. I say appears, for really I believe that a higher standard than is indicated by them at present never existed with them, they of whom I speak being of that class who desire commendation of their learning rather than of their judgment in discerning true merit; who desire to know what might be said rather than what should be thought. Encouraged and supported by incompetent critics and a critique based upon a modern distortion of the meaning of the word "success" (which meaning comprehends the attainment or possession of wealth or position rather than of true merit), the mask of hypocrisy has unconsciously been thrown aside and we now see the lamentable spectacle of eager going crowds (among which we see those of whom I speak) jostling each other for the privilege of paying thousands of dollars to listen to an "intermezzo" of questionable merit, or to ear tickling melodies, accompanied by senseless antics and idiotic grimaces, called "popular opera" and "minstrelsy," in preference to known classical compositions of acknowledged merit rendered artistically by genius. I do not criticize the taste of the masses, nor do I bear any special ill will toward the class of music mentioned; the melodies are oftentimes pretty, sometimes instructive, and serve a purpose; they are a stepping stone to something better. Their combination with the taste of the uneducated is perfectly natural. It should be so; it must be so; it always will be so. But there are those who, possessing some talent and capabilities, are, by reason of their circumstances, environments and opportunities, considered to be vested—and sometimes justly so—with more authority in matters musical than others less fortunate, and who are therefore privileged to speak; whose duty it should be to give, both by precept and practice, a reasonable encouragement and support to the cause of music in its higher sense and as interpreted by masters of the art. It is these I have in mind and aim at, and it is only of them I speak. Is it not a deplorable condition of our musical taste when, on one hand, Pauline Hall, Lillian Russell and others appear in vaudeville, while, on the other hand, Chicago is making up deficits of many thousands of dollars each year to prevent the dissolution of the organization conducted so nobly in the interests of classical music under the able leadership of Theodore Thomas? The situation is certainly far from satisfactory. But to return from our digression and come to the point we wish to make: When a local musical organization, the St. Cecilia Society, organized ostensibly for the purpose of furthering the interests and to advance the cause of music—when this society, which two or three years ago gladly embraced the opportunity of profiting by the performance of this talented artist at a recital given by him (Hambourg) at their hall, many of whose members raved about him, his wonderful technique and what not—when, I say, this same society did not turn out a baker's dozen strong on the occasion of his recent appearance here, there must be "something rotten in Denmark."

What do you think about this? FAIR PLAY.  
GRAND RAPIDS, Mich.

We think that fundamentally the publishers of cheap music are to blame, for this form of "popular" art has quite vitiated public taste and to a certain extent made the exploitation of good music both unprofitable and undesirable. Publishers of "ragtime" songs and marches and meretricious "selections" from horse play comic operas have flooded the country with their tawdry wares. The public hears "ragtime" on every side—at the theatre, in the restaurants, at the hotels, on the streets, in the parlor, and in the ballroom. Interest in real music is at a low ebb. A concert by Hambourg is not a "show." A Ragtime Reception, given at the "Grand Opera House" (presumably there is one) in your town, with a plentiful sprinkling of legs, cheap songs, shuffles and mock pathos can draw a crowd in blizzard weather. What do we think? What can anyone think? Publishers and entertainment providers do not wish us to think. We can but sit silently in dumb despair and wait for this ill blast of bad music to pass over. To fight "ragtime" seriously is to dignify it with a musical significance which we cannot recognize.

#### Tirindelli Resigns.

AS the season at Covent Garden, London, begins in April this year, with the performance of the "Nibelungen Ring," Mr. Tirindelli has been obliged to resign his position as concert master at that theatre on account of his duties at the Cincinnati Conservatory of Music. He will sail for Europe late in June.

## NEW JERSEY'S MUSIC CENTRE.

EAST ORANGE, N. J., January 30, 1903.

THE most important musical event in the Oranges during the month of January was the production of Hector Berlioz's oratorio, "The Damnation of Faust," by the Mendelssohn Union, at Music Hall, under the direction of Arthur Mees. The soloists were Anita Rio, Theodore van Yox, Oley Speaks and Ericsson Bushnell. Altogether it was a glorious performance, and with such excellent music placed within convenient reach, Orangeites do not find it necessary to travel to New York unless they feel so disposed.

Another concert held at Music Hall that came well within the list of artistic performances was the joint recital of Alma Webster Powell and Eugenio di Pirani, the latter a composer-pianist of unusual ability. Still another attractive concert held at the same temple of music was that arranged by Adeline Whittemore Torrey, at which Liza Lehmann's song cycle, "In a Persian Garden," was sung by Miss Marie Stoddard, soprano; Miss Grace Munson, contralto; J. Barnes Wells, tenor, and Lyman Wells Clary, baritone. A miscellaneous program preceded the cycle, which was furnished by Hans Kronold, cellist, and Bruno Huhn, accompanist, as well as the aforementioned vocalists.

The Haydn Orchestra, conducted by Mr. van Praag, gave an evening of enjoyable music at Music Hall, introducing a program in which the classical was judiciously combined with the catchy. Miss Marguerite Lemon, soprano, was the soloist, and Frank E. Drake the accompanist.

The women's clubs, literary and charitable, as well as the musical ones, have been so remarkably active in the supply of music that it is difficult to enumerate everything and everyone. An occasion wherein music and society blended harmoniously was the reception tendered to Miss Mary McKeen, president of the New Jersey State Federation of Clubs, by the Orange Society of New England Women and the Tuesday Musical Club at the residence of Mrs. William A. Jones, 39 Washington street, East Orange. Upon this occasion the halls and music room were decorated with palms, potted plants and Christmas greens, while the table decorations in the dining room were pink. Many clubs from various parts of New Jersey were represented, and the guests were received by Mrs. Jones, Mrs. Franklin Field, Jr., and Mrs. N. L. Handy. Mrs. L. Lapham, Mrs. Carlin and Mrs. Clark officiated at the table, and Mrs. T. Weldon Jackson, Mrs. Korn, Miss E. Ethelwyn Warren and Miss Edna Crowe dispensed an informal musical program.

This reception having taken place January 3, a number of strictly musical affairs by the Tuesday Musical Club have followed since, among which was the public concert at Union Hall, at which the following took part: Miss Juliette Girardot, Miss Adela Hyde, Miss Edith Corell, Mrs. George A. Aitken, Jr., pianist; Ruby Gerard Braun, violinist; Mrs. Marcia Eddy Stowe, Miss Leta Dealy, soprano soloists, and a vocal trio composed of Mesdames Field, Mason and Miss Rita Jackson. A Beethoven program was arranged for the club by Mrs. A. Marie Merriek upon the special composers' day, and an unusually fine miscellaneous program was performed this week at the home of Mrs. Bertram Hackenburger, 10 Winans street, at which, in addition to club members, Mr. Mecklen, harpist, and H. Mecklen, cellist, father and brother respectively of Mrs. Hackenburger, assisted. Mrs. Hackenburger played the saxophone. In my opinion this was the very best miscellaneous concert ever produced by the club at its private meetings; excellent not alone for the finish of the

individual numbers, but for its variety as well. The program consisted of two string quartet numbers, other ensemble numbers combining the instrumental with vocal, also various soli. The joint array of talent consisted of the Misses Braun, Jessen and Todd, violinists; Mrs. Hackenburger, saxophone and bass viol; Mr. Mecklen, Sr., harpist; Mr. Mecklen, Jr., cellist; pianists, Miss Girardot and Mrs. Korn; accompanists, Mrs. Todd and the Misses Corell and Molina; vocalists, Miss Molina and Miss G. Corell.

The Woman's Club, of Orange, announces a piano recital by Edward A. MacDowell at Association Hall, Newark, February 13. During the past month the following clubs introduced musical artists too numerous to mention, at their different meetings and entertainments, Women's Club, the Fortnightly, Charlotte Emerson Brown Club, State Society Daughters of the Revolution, Hope Lodge, Sunshine Society, &c.; benefits, organ recitals, church and lodge entertainments were given; another, as yet unnamed, new choral society, with high aspirations, was formed; the different German singing societies, led by the Maennerchor, are discussing consolidation; Wm. Harper, basso, sang several times at Carnegie Hall; Miss Minihan gave a song recital at the Waldorf-Astoria, and Miss Florence Stevens, soprano, sailed for Europe last week, where she intends to show, particularly in Paris and London concerts, what an East Orange young woman can accomplish in the field of musical work.

CLARA A. KORN.

#### "The First Christmas."

IN the Church of the Holy Communion, New York, last Thursday evening, the cantata, "The First Christmas," by C. Whitney Coombs, was given its first presentation. There was a choir of sixty mixed voices led by the composer, and Will C. MacFarlane played the organ. The soloists who assisted were Mrs. Jessica de Wolf, soprano; Miss Margeret Keys, contralto; Dr. Franklin D. Lawson, tenor, and Perry Averill, baritone. Admission was by ticket, and every seat in the edifice was occupied.

"The First Christmas" is a decidedly meritorious work and discloses Mr. Coombs' musicianship. It also reveals his skill in part writing and ensemble. The cantata opens impressively with a tenor solo and chorus, followed by a recitative and air for tenor and chorus. Then comes a solo for mezzo soprano, with quartet and chorus. An effective recitative for baritone follows, and then there is an inspiring chorus. A mezzo soprano solo with quartet and chorus follows after a very brief intermission. Then there is another tenor solo with quartet and chorus. "Christmas Night," an instrumental interlude, follows. The next part opens with chorus and quartet, the words, by L. M. Wookey, being as follows:

O'er Bethlehem's plain a radiance is streaming,  
Tingeing night's purple shades with gold,  
The stars are paling in its glory,  
The moon withdraws her lustre cold;  
And silence o'er the earth is brooding,  
The sheep are sleeping in the fold,  
While watchful shepherds, trembling, hear  
The angel's message told.

There is a beautiful solo for soprano and a chorus, followed by a duet for tenor and baritone. A carol for chorus à cappella comes next, then there is a baritone solo with a chorus. The recitative and air for tenor which follow are very effective, as also is the succeeding soprano solo. The cantata concludes with a full chorus.

Only words of praise can be given the soloists for their work. They sang with earnestness, intelligence and sympathy, entering intimately into the spirit of the composition, and were strongly supported by the chorus and organist.

"The First Christmas" beyond question is a work of merit. It is worthy of frequent repetition.

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## MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., January 24, 1903.

**H**ERMANN E. ZOCH, pianist, will give his sixty-first recital at the Unitarian Church, Tuesday evening, January 27. Mr. Zoch is a pianist of fine capabilities and high standing. The program will include Mozart's Sonata in A major, Beethoven's Thirty-two Variations in C minor, Handel's "Harmonious Blacksmith," four Chopin selections, Grieg, Schubert and Schumann numbers, and Liszt's "Consolation No. 5" and Polonaise in E major.

At the next monthly musicale to be given by the St. Mark's Church Choir on Sunday evening, February 1, Mr. Normington has decided to give the entire composition of "The Woman of Samaria," Sir Sterndale Bennett's greatest work. The tenor and bass solo parts will be given by local artists.

An important event of the winter for music lovers will be the entertainment to be given by Mrs. Charles W. Rhodes, of Chicago, who will appear at Plymouth Church, February 7, in the New Century course. Mrs. Rhodes' lecture is on "Wagner and the Bayreuth Festival," and is illustrated by stereopticon pictures and music. Mrs. Rhodes attends all of the Wagner festivals at Bayreuth. She sketches the musical career of the composer and describes the actual performance of the entire "Ring" series and of "Parsifal" at Bayreuth. The musical setting is performed by Adolf Glose.

The Ladies Thursday Musicales gave their last meeting Thursday morning in the First Unitarian Church. The program given was from the works of Brahms and Saint-Saëns. Misses Blanche Strong and Jean Wakeman played the opening number, a piano composition by Saint-Saëns, and Mrs. C. W. Gardner and Miss Myn Stoddard gave the Saint-Saëns vocal selections. One of the very interesting Brahms numbers was the Sonata, op. 100, for violin and piano by Mr. and Mrs. Carlyle Scott. Miss Edith Wines gave a Brahms piano composition, and Mrs. Edna Chamberlain Randall a group of his songs. Mmes. Elizabeth Brown Hawkins, T. D. Bell, Floyd S. Muckey and Miss Mabel Otis sang the quartets by Brahms and Goldberg. Mrs. Ricker, president of the club, spoke of the lecture on "Wagner and His Work," which will be given in the Plymouth Church by Mrs. Charles Rhodes, under the auspices of the New Century course. Also of the open meeting of the Musicales, which will be given Friday evening, February 6, in the First Baptist Church. The program will be very interesting, and the artists taking part this year will be Mrs. George Lang, organist; Mrs. Verna Golden Scott, violinist; Mrs. A. M. Sheldon, Miss Margaret Drew, Mrs. Donnelly, pianists; vocal solos will be given by Mrs. W. N. Porteus, Mrs. Maud Ulmer Jones, Miss Esther Osborn and Miss Gertrude Hale. A concerted number with chorus and solo by Mrs. Charles Chadbourn will be given.

Mrs. Maud Ulmer Jones has been filling a number of concert engagements throughout the State recently. At

Mankato last week she received most persistent encores, and her beautiful voice has won great favor everywhere. Miss Gertrude Sans Souci, pianist, was highly praised. Mrs. Jones goes this week to Eau Claire, Wis., to sing.

There is much interest in musical circles over the private reading of Willard Patten's latest composition, "Footstones of a Nation," which the composer calls a lyrical meditation, the words of which are written by G. E. Bertrand. Mr. Patten's oratorio, "Isaiah," has given him considerable reputation as a composer of decided musical ability. Mr. Patten regards his new work the best that he has yet composed. The Commercial Club has invited Mr. Patten to give the first reading of the work in the clubrooms under their auspices. The reading will take place Wednesday evening, January 28, and the prominent musicians of the Twin Cities have been invited to be present. The soloists will be the Misses Clara Williams, Alberta Fisher and Esther Osborn, J. Alvin Davies, J. Austin Williams and Frederic Fayram. The accompanists will be Misses Edith Abell, Gertrude Sprague and Will S. Marshall. The choruses will be sung by two double quartets; the first will include Misses Mabel Rounge, Edna Patterson, Myn Stoddard, Mrs. Francis King Russell, J. Alvin Davies, H. A. Stewart, Frederic Fayram and Alfred Wiley. In the second quartet will be the Misses Mae Williams, Gertrude Sprague, Augusta Schacht, Mrs. E. W. French, O. T. Morris, J. Austin Williams and George Lugsdin.

Students of the Northwestern Conservatory of Music will give a quarterly recital in St. Mark's Guild Hall Thursday evening. The Conservatory orchestra of twenty-five will make its debut on this occasion. Pupils of Mrs. Porteus, Mr. Ober-Hoffer and Mr. Christiansen will give vocal, piano and violin selections.

The Misses Constance and Esther Osborn gave a concert at Litchfield, Friday evening, with great success.

Burton Holmes, the travel lecturer, gives two lectures on Sweden and Norway in the New Century course at the Plymouth Church next Friday and Saturday evenings.

Mrs. Frederic Klapp will give a class lesson Thursday evening at her studio in the Medical Block. Those who will take part are Mrs. W. E. Haskell, Mrs. Klapp, Misses Ima Porter, Kathleen Bowen, Freda Klapp, Florence Buck, Master Leslie and George Carleton.

The Norsemen's Musical League of the Twin Cities held its first meeting at St. Mark's Church, Saturday evening, and several hundred Norwegian music lovers were present. A delightful musical program was given. Miss Helga Olsen, one of the most talented of local pianists, gave Grieg's "Holberg" suite, and for an encore gave "Carnival" by the same composer. Miss Olsen plays with much spirit and musical feeling, and her work is always delightful. Miss Francesca Bendeke and Miss Constance Osborn gave Grieg's Sonata for violin and piano. Jacob L. Hjoit sang two groups of Norwegian and Danish songs, and the Fram

Singing Society, of St. Paul, gave several numbers. The league is planning to bring noted Norwegian artists to the city to be heard in concert. The first is Olaf Paulos, one of Norway's finest organists, who will be heard in March.

A very interesting affair of Saturday afternoon was the piano recital by the pupils of Mrs. George A. Henry, which was given in the Hampshire Arms. Nearly all of the numbers were played from memory, which showed Mrs. Henry's skill as a teacher.

Mrs. Josephine Dyer Johnston, soprano, who has recently come here from New York, will sing two selections at the First Presbyterian Church Sunday morning.

C. H. SAVAGE.

## THE MENDELSSOHN TRIO CLUB.

**T**RIOS by Haydn and Tchaikowsky were played at the fourth concert by the Mendelssohn Trio Club. This series of concerts given at the Hotel Majestic are musical events in society on the upper West Side and large audiences have been the rule. Three more concerts are to be given before the season ends. So far the programs have been very interesting, and from what is known of their work in the past the members of the club may be relied upon to arrange equally attractive music for their forthcoming dates.

Always at these concerts subscribers hear music that suggests the contrasts that divides the past from the present. No two works could be more unlike than the joyous Trio by Haydn, No. 5, with that by Tchaikowsky, op. 50, written, it is said, by the Russian composer to reveal the life of the late Nicholas Rubinstein. It was Anton Rubinstein who once upon a time declared that his brother Nicholas was a greater pianist than he (Anton) himself. It is characteristic of some brothers to belittle themselves in order to elevate their kin, but the public in the case of the Rubinstein brothers did not accept the verdict of Anton, who was five years older than Nicholas. Nicholas Rubinstein, however, was a very remarkable pianist and composer of ability, but the greater glory of his brother Anton must necessarily dim the lustre of his fame.

The members of the Trio Club performed both the Haydn and Tchaikowsky works with delightful art, for the playing combined warmth with technical skill and correct reading of the more intricate and pathetic parts in the Tchaikowsky Trio. Victor Sörlin, the cellist of the club, with Charles Gilbert Spross, the pianist, played in excellent style a Fantaisiestücke by Verhey.

Mrs. Lilian Carlsmith, contralto, gave pleasure by her songs in French, German and English. She sang "An die Musik," by Schubert; "There Was an Ancient King," by Henschel; "Bonjour, Suzanne," by Delibes; "She Roamed in the Forest," by Leary; "O Bid Your Faithful Ariel Fly," by Thomas Linley, Jr. The latter song, from "The Tempest," was written in 1776. Miss Carlsmith's voice is very sympathetic and unusually flexible for a contralto. A light soprano could hardly have executed the florid passages in the old English song with greater ease. In the matter of diction, too, Miss Carlsmith is happy, and, above all, her singing is marked for intelligence.

February 16 is the date of the next concert.

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## NEW ORLEANS.

NEW ORLEANS, January 24, 1903.

HERE is no better way of feeling the musical pulse here than by a visit to the homes of the people. Such an opportunity was offered on last Thursday morning when Henry Wehrmann and Miss Mamie Maloney gave a most delightful yet informal reading at the former's home on St. Mary's street. Anyone visiting New Orleans soon learns of Mr. Wehrmann's mastery of the violin, his strong musical bow and his exquisite temperament; also of the quick sight reading of Miss Maloney; but it is not afforded everyone the opportunity to see the contents of this little home. Its unpretentious exterior hardly bespeaks the treasures within. Its artistic decorations, the work of Mr. Wehrmann, consist of mounted tapestries, one in the Delft blue of "Lorelei" hangs in the second room; in fact, all over the house are evidences of his handiwork.

The walls themselves, the arrangement of Oriental corners, window seats and many other tasty furnishings make it an artistic place.

It was ten years ago that the musical library of Dr. F. Bouzano was put up at auction. This gentleman, though a doctor by profession, was a great connoisseur and devotee of music. He must also have played the strings, for several instruments were put up at this sale and innumerable works were adapted to strings by artists whom he hired for the purpose. This auction resulted in Mr. Wehrmann securing his entire collection of music. Imagine his surprise when, in looking over this collection of opera scores, complete works of many composers, in all probably 1,000 compositions, he discovered many manuscript and autographed compositions by the world's great artists.

Henri Vieuxtemps is thus originally represented by a "Danse Negre-Creole," which is dedicated to the Creole ladies of New Orleans. An adagio for violin and piano by Vincent Wallace, of "Maritana" fame; violin studies by Polledro, first violinist in the service of his Royal Majesty the King of Saxony, are among the many manuscripts. The original arrangements are also extremely valuable, and as Mr. Wehrmann said: "Wouldn't Kneisel like to have these; it is always something out of the ordinary that he wants." Most any musician would be content with a third of this collection.

These are all practical treasures, but there are all over the walls honorary ones, autographed photographs of celebrities. Madame Carreño, Bouxmann, Jeanne Franko, Mme. Etta (Roehl) Madier de Montjau, Petschnikoff and innumerable others.

Mr. Wehrmann has written the music for two successful operas—"The Swimming Girl" and "Great Jupiter." He is now at work on "King Capital," whose characters will portray the present economic situation.

Mrs. Wehrmann is a mandolinist of note, having studied for three years in Paris under the Italian teacher Pietrapertosa and Cottin, the Frenchman. Both Mr. and Mrs. Wehrmann were students in Paris, and with this congenial temperament it is no wonder that their home should be the salon of the cultured and a true type of the happy American home.

Creatore and his Italian band will be heard here in two concerts, Sunday matinee and again at night.

The musicale given last Sunday by Mr. and Mrs. Chapman Hyams, at their residence on Jackson avenue, was a great social event. The house was taxed to its utmost by those invited to listen to the following excellent program:

Solo Violin—  
Andalouse et Mazurka Hongroise.....Pessard Vuren  
Fantaisie Espagnole.....Bronstet  
Mr. Combel.  
Aubade du Roi d'Ys.....Massenet  
Mr. Paz.  
Duo de Magoli, Mireille.....Gounod  
Mlle. Dantes, Mr. Mezy.  
Grande Valse de Mireille.....Gounod  
Mlle. Courtenay.  
Air de la Coupe du Roi de Thule.....Diaz  
Mr. Mezy.  
Quatuor de Rigoletto.....Verdi  
Mlles. Courtenay et Dantes, Messrs. Paz et Mezy.

Another excellent musicale was given last night by M. Soum, who is an ex-opera singer.

An informal musicale was given yesterday afternoon at the home of the Misses Guenard, three very talented young musicians. The feature of the afternoon was the introduction of a child prodigy, Nellie Power. Her tiny hands and mind have had no training whatever, not even does she know her notes, yet she has composed some ten pieces. They show a natural ear for harmony and she introduces chords with good effect. Her rhythm is perfect and she dares to compose what her tiny hands can barely play, yet all is done with great abandon. She has named some of her pieces as follows: "Peacemaker Waltz," "Crossed Hands," "Anita," "Silver Bells," "Zuzu Girl," &c. All of these little pieces are worthy a mature mind, the melodies are original and some are beautiful. She plays them in any key that happens to suit her at the time, and displays other remarkable traits.

One of the best bills of the French Opera for the past two weeks has been that of "Cavalleria Rusticana" and "La Navarraise." It met with such enthusiasm on Tuesday night that it was repeated again on Thursday. The popular and conscientious little artists Guinchan and Dantes were heard in "Rusticana," with M. Jerome as Turridu, Mezy as Alfio and Mlle. de Rambly as Lucia. This opera, which calls for such conspicuous work from the chorus, was unfortunate not to have had a better one to bring out its beauties, but this hard worked body of singers should be dealt with leniently. Their work was much better done on Thursday night. The orchestra scored a hit with the Intermezzo, which had to be repeated. With the striking of the tragic theme which runs through "La Navarraise" to the grand but horrible climax of Madame Foedor as Anita, the performance was a grand success. No one can ever accuse the soloists of the French Opera of being sticks; they are live, pulsating beings. The voices of Madame Foedor and M. Jerome blend well, and their singing and acting was up to the high water mark. M. Dons made a good Garrido, and the whole, with the beautiful setting, was one of the most satisfactory of the week.

"Orphée aux Enfers," which was given as an extra on Wednesday night, kept the house in a continual uproar. Those not understanding French could only appreciate it pantomimically. M. St. Marcel as Jupiter was pronounced capital; Mlle. Dantes as Eurydice was placed to show her

sweet voice, and M. Sainprey in the parts of Aristée and Pluton was quite satisfactory. The scenery was truly beautiful.

Other operas given this week were "Cendrillon" and "Rigoletto."

## NIEBUHR'S SONG RECITAL.

MISS HELEN NIEBUHR, the contralto, will give a song recital in Knabe Hall Wednesday evening, February 11. She will be assisted by Hans Kronold, 'cellist. The program will be:

O cessate di piangermi.....Scarlatti  
O del mio dolce ardor.....Gluck  
Il primo amore.....Widor  
Miss Niebuhr.  
Romanze.....Becker  
Evening Song.....Schumann  
Vito.....Popper  
Mr. Kronold.  
Turn Ye to Me.....Old Scotch Melody  
Roundelay XVI Century.....Lidgey  
La Cloche.....Saint-Saëns  
Elégie.....Massenet  
'Cello obligato, Mr. Kronold.  
Miss Niebuhr.  
Aus Meinen Grossen Schmerzen.....Franz  
An die Leyer.....Schubert  
Mein.....Curschmann  
Miss Niebuhr.  
Romanze.....Goëns  
Scherzo.....Goëns  
Mr. Kronold.  
Song of the Sea.....MacDowell  
Bisesa's Song.....Arthur Foote  
Love in Absence.....Lambert  
Chant d'Amour.....Hollman  
'Cello obligato, Mr. Kronold.  
Miss Niebuhr.

## Miss Florence de Luce.

THE Florence De Luce Concert Company gave a very brilliant recital Wednesday evening, January 28, at Pouch Gallery, Brooklyn, before a large and critical audience. Miss de Luce is a reader of considerable dramatic ability; she amply sustained her reputation in every number. Miss de Luce was assisted by Edith Louise Pratt, soprano; Miss Marguerite Stilwell, pianist, and Rosalind T. Klein, violinist.

Miss Pratt is a dramatic soprano with a rich voice and splendid stage presence. Her numbers were rendered with almost faultless style and were received with much favor. Miss Stilwell took the audience by storm, with dainty gracefulness and charm of manner combining the forceful ability of the artist. Her technic is fluent, her playing brilliant. Miss Klein succeeded in captivating her audience with the exquisite rendering of her several numbers.

The musicians for this recital were furnished by Mrs. Babcock, Carnegie Hall, New York.

## Two Talented Girls.

M R. C. M. VET, of Detroit, left for Paris Saturday on La Champagne to visit his daughters Blanche, pianist, and Coralie, violinist, and to make arrangements to bring them to this country for concertizing and artistic purposes. They are both prize pupils of the Paris Conservatory and very talented. The young ladies have been studying in Paris for ten years.



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PARIS, JANUARY 15, 1903.

**T**HE principal musical event of the last week was the performance of Bach's "St. John Passion," which, unless I am misinformed, had not previously been given publicly in Paris. It was performed at the Conservatory concerts last Sunday. Tiersot, who edits the programs of these concerts, says that, although the "St. Matthew Passion" is the last of the five by the illustrious composer and is "the most sublime monument of the art of an epoch," still the one according to St. John—the first—"although perhaps less celebrated, is none the less worthy of the genius of its author." The performance was in every way admirable. Why should it not have been? The orchestra of the Conservatory is composed of famous professors, artists and brilliant pupils. The chorus is formed of those studying singing in the various classes and the soloists were at all events competent. Perhaps the most artistically rendered number of the work was the solo for the viol da gamba, played by M. Papin.

The Symphony in A of Beethoven was the most prominent feature of a well arranged program conducted by Chevillard at the last Lamoureux concert. The double basses proved themselves well worthy of their reputation. The vocalist was Madame Faliero-Dalcroze, who sang in Italian with much charm, both of voice and style, the principal numbers of Susanna and the Page from Mozart's "Nozze di Figaro." The solo instrumentalist was Mme. Clothilde Kleeberg, the celebrated pianist. The demonstrations of disapproval against concertos, which seem to have become chronic at these concerts, again broke out. They were confined to a few youths, who, I believe, are more anxious to draw attention to themselves than because they have any fixed conviction on art matters. The disturbers were soon silenced, and the concerto of Mozart was played in refined but somewhat miniature fashion.

A curious incident happened recently at the large Porte St. Martin theatre. Owing to a lower scale of prices having been adopted, simultaneously with the revival of a very popular play, "The Hunchback," large audiences have assembled nightly, the cheaper portions of the house being filled to overflowing. So numerous was the influx of visitors to the gallery the first night of the new scale of prices that the play had proceeded a good ten minutes without a word having been heard on the stage, so great was the noise made by visitors arriving, finding seats and getting settled in them. Such was the annoyance caused by this commotion that there were loud cries for the curtain to be lowered. One of the actors, who is also stage

manager, and, by virtue of that office, has the right to address the audience, stopped the performance and asked what was the cause of dissatisfaction and why it was desired that the curtain should be lowered. "Because there has been such a commotion up above," was the reply, "that we have not heard a single word from the stage and don't know what the piece is about."

"Exactly," replied the stage manager, "one goes to the theatre to listen to those who speak on the stage rather than to those among the audience. It is not our fault, but I am willing that the piece shall recommence." Which it accordingly did, and the two opening scenes were again played and listened to with the most perfect attention.

To celebrate the 1,000th performance of Meyerbeer's "Les Huguenots," which will be given shortly at the Opéra, a special cast is talked of. Nothing, however, is definitely settled, except that Jean de Reszké will resume for that occasion his role of Raoul. Nothing will be decided, however, until the return of Director Gailhard, who has gone to Madrid to hear some singers to whom his attention had been directed. Not long ago he was in Italy to hear and arrange about the production in French of certain modern Italian lyric works. Wagner is not writing any lyric dramas at present, at least not for this planet, and those of his successors and imitators do not seem to please. What a game of cross purposes this blind man's buff play of impresarii and artists seems to be! Each seems to be seeking the other, and yet they very seldom seem to meet. Singers complain that the profession is so overrun that they cannot obtain engagements, and opera managers assert that it is impossible to find vocalists who please or attract an audience. The director of the Paris Opéra is at his wits' end to find new works that he can produce with a reasonable hope of success, and keep faith with his book of charges which stipulates for the production of ten acts of new opera or ballet every year, and composers of these works complain bitterly that there is no market for their productions. It is like the want advertisements in a newspaper. The needs of a certain individual are not infrequently followed by the announcement of some other who can supply exactly what the first one wants. And yet it is said the chances are against these two meeting. When Mr. Grau is here in Europe his time is divided equally between two objects. One is to cover the whole artistic ground, wearing himself out, in order to hear singers of whom he has had good report as to their merits; the other is to avoid hearing a vast number of vocalists who determine upon having an audition. Truly a game of cross purposes. The president of the Société Philharmonique, of Paris, said openly a short time ago that they were always willing to give a private

hearing to musical artists who might as yet be unknown to fame, and that it was a rule in their society (a very admirable one, let me add) that every artist engaged by them and appearing at their concerts should be paid, but that out of a large number who played or sang there was a very small percentage who really proved themselves to be artists, or who had the slightest trace of originality to differentiate them from the others. Not long ago; in fact at the beginning of the present season a well known impresario was complaining bitterly that a certain singer to whom he had paid enormous sums of money had a repertory of only one opera and a half. I pointed out that he was in error, and that to my certain knowledge the singer in question knew and had sung a large number of roles. "Yes," was his reply, "but the public will only accept her as Carmen and Santuzza, and why should I pay a high fee when her performance of the other operas is not cared for by the public, and the singer is consequently not worth to me the salary I pay her." I did not like to point out that it was perhaps the taste of the public that was to blame, and that it was eccentricity and not music that they wanted.

Program for the week at the Opéra: Monday and Friday, "Paillasse" and "Samson and Delila"; Wednesday, "Faust"; Saturday, "Rigoletto."

At the Opéra Comique "La Carmélite" still continues, minus Madame Calvé, who is replaced by Mlle. Cesbron. "Louise" (Charpentier) has been given with another débutante—Mlle. Gril—in the principal role. I have not heard her in the part, but two years ago at the Conservatory concours I thought she was very bad in some scenes from "Romeo and Juliet." What myriads of these light sopranos there seem to be! And how alike they all are. They follow one another in the Lakmés and Mireilles and Mignons, &c., without the slightest touch of originality to distinguish one from the other, and all on the same plane of mediocrity. The Figaro says of Mlle. Gril that "gifted with a very beautiful voice, she knew how to display those qualities which assure for her a brilliant future." But it says this of them all. It said something in the same strain on the occasion, about two weeks ago, of Miss Elizabeth Parkinson's début in "Lakmé." At least I, with many others, thought it was "Lakmé" that was being given. The Figaro said it was "Mireille," but corrected the statement a few days later. I suppose somebody must have told the Figaro man which opera it really was. Or perhaps he didn't know "Lakmé" from "Mireille." Or perhaps the début was so very unimportant that no reporter was sent, and somebody else who confused matters wrote the item for the paper. To me the only merit in a very tepid performance was that the débutante had the courage to appear under her own name instead of one of the geographical noms de théâtre so much affected by certain opera singers at present.

DE VALMOUR.

## OTHER PARIS NEWS.

PARIS, JANUARY 8, 1903.

**A**T last Sunday's Lamoureux concert Beethoven's Pastoral Symphony was given. The performance was an admirable one, Chevillard conducting the work from memory. As D'Harcourt says very justly: "In order to arrive at the perfection to which he has attained, M. Chevillard takes the one means whereby that perfection can be reached—he conducts from memory. This, unfortunately, is not possible with all conductors. But it is only when the incumbent has no longer to trouble himself with following his score, and does not dread turning over two pages at once, that he arrives at that freedom from technical cares which enables him to assimilate,

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as it were, the work he directs, and guide his musicians to the fullest extent with both hand and eye."

At the same concert the performance of "The Battle of the Huns," by Liszt, provoked signs of disapproval. Not that the work was not superbly rendered by the orchestra, which played with great fire and brilliance (although the harmonium in the Gregorian chant might have been a little nearer the pitch of the other instruments), but the work itself did not please some discontented ones aloft. Hence cries of "Music for savages" and hisses. Perhaps it was this demonstration that caused Marteau, the violinist, not to play his best in the Beethoven concerto, although the slow movement evoked much applause. Three selections from Schumann's "Manfred" music and the overture to Berlioz's "Carneval Romain" finished the concert.

The usual Colonne concert was not given last Sunday, as the conductor and his orchestra were engaged for several concerts of French music in Spain and Portugal.

At the Association des Grands Concerts, the one devoted principally to the works of Leoncavallo and directed by himself had not much success, the excerpts from "Bohème," &c., not making the effect in the concert room that they do in their proper place—the theatre. The concert of last week, which was to have consisted principally of works by Reynaldo Hahn, conducted by the composer, had to submit to material changes owing to the illness of M. Hahn.

A concerto for piano and orchestra by Massenet—his first effort for piano in this form—will shortly be performed by M. Louis Diémer, for whom it was composed and to whom it is dedicated by the composer.

At present many distinguished persons seem anxious to make a name for themselves in the world of art. I see that the opera at Brussels—Théâtre de la Monnaie—will produce this season a new ballet which cannot fail to arouse a certain amount of curiosity, as it is written—scenario and music, both—by no less an exalted individual than Prince Joachim Albrecht of Prussia. Kafferath and Guidé, the directors of La Monnaie, are counting much on the production of this novelty. The title of the work is "The Miracle of Spring."

At the Opéra the performance of "Les Paillasses" continue with the ordinary works of the repertory. It is likely, however, that Leoncavallo's work will shortly be withdrawn, not proving a success. That "Paillasses" would prove anything more permanent than a success of curiosity I never expected. The whole character of the work is foreign to the vast frame in which it is placed at the Opéra. Although its tragic character and passionate, intense style gives the thrill that the great desideratum at present, still public interest has abated, and I think the work will shortly be withdrawn. It has recently been given in conjunction with "Samson and Delila," the ballet of "Bacchus," which had been a very long time in preparation, and of which great things were expected, having failed to realize all that was hoped for it. "La Statue," by Reyher, is in active rehearsal, and Jean de Reszké is studying Sigurd, and will shortly resume the role of Siegfried, which he created here.

André Messager, one of the conductors of the Paris Opéra Comique, and last year one of the directors of Covent Garden, London, has just sent the following letter to the Figaro, apropos of a rumor that was abroad as to various light operas of his which were said to be scheduled for production at Covent Garden Theatre next season: "The note that you were good enough to publish in the Figaro of this morning on the subject of the production of 'Veronique' in London might cause people to imagine that it would be given at Covent Garden. It is not so, and in spite of the good opinion that I might have of my own work, it is not with that view that I and my friend, Mr. Higgins, will direct the season at Covent Garden. The real facts are that we have closed a contract with Mr. Saunders, manager of the Coronet Theatre, London, for a series of performances of 'Veronique' in French during May next. As for Covent Garden, we shall open our season this year with the 'Nibelungen Ring' (which is scarcely the same style as 'Veronique'). We shall give April 27, May 4 and 12 three of the Tetralogy complete, without cuts and with the best Wagnerian performers, among them Mesdames Ternina, Gulbranson, Kirkby-Lunn and Metzger, Messrs. Van Dyck, Krauss, Van Rooy, Klopfer, Demuth and Liebau. During the series the orchestra will be conducted by Dr. Hans Richter. During the course of the season we count on producing 'Louise' (Charpentier) and perhaps 'La Carmélite' (Hahn) as novelties, but still these are as yet only projects."

The manner and style of living followed by artists, literary men, &c., all those who used years ago to be termed Bohemians, have changed entirely since Henry Murger painted them so graphically in his "Scènes de la Vie de Bohème." Your poet, musician, painter is an extremely solid and respectable person nowadays, although I do not know that he is so interesting or picturesque, and artistic Bohemia a highly proper locality in which rents are very high. Actors are to be found officiating on school board committees, to be seen frequently at fashionable churches; in fact, piety is at present, I notice, rather à la mode with people connected with stage life. It is really curious, for instance, to watch two of the principal solo dancers at the Opéra, who appear in the ballet of "Bacchus." These performers, habited as Hindoo priestesses, never fail to cross themselves devoutly, while at the wings, just before they come before the public and execute their terpsichorean variations. Without such act of faith they believe success would be impossible.

At the Théâtre de la Monnaie was produced a few days ago a new opera, words and music by Vincent d'Indy, called "The Stranger." The author, following the example of those who invent every day a new word to explain the style of their musical work—the title "opera" being altogether too old fashioned—styles his piece "musical action" ("action musicale") in two acts. As the production of a new work by this composer is an event of some importance, a large number of musicians and critics went from Paris to Brussels to witness the first performance. D'Harcourt, who was present, says: "Vincent d'Indy is unquestionably the master who has in these latter years exercised the most influence over the younger generation of composers. This influence may be differently appreciated, but it is undoubted that it is very considerable. The greater part of those who compose serious music ranged themselves at a certain epoch under his banner." As Brussels was the first to produce d'Indy's opera of "Fervaal" before it was given in Paris at the Opéra Comique, the composer to show his gratitude offered to the same city the

first production of "The Stranger." It appears that there is some similarity between the subject of the book and that of "The Flying Dutchman," by Wagner, the sacrifice of a young enthusiastic maiden being necessary, in both operas, for the salvation of the central figure, in each case under a ban. The music is very highly spoken of, although it is said there are some pages that drag, themes of which the development is at times both tedious and obscure. The singers are praised, particularly Henry Albers, the baritone, who sings the principal role. The orchestra did not keep up its reputation; at one time the orchestra at La Monnaie was famous, and the mise-en-scène rather poor. The composer was warmly received; three recalls after the first act, four after the second. DE VALMOUR.

#### The National Conservatory of Music.

THE January concert by students from the National Conservatory of Music was given Tuesday night of last week at the Assembly Hall, 109 East Twenty-second street. The following program was enjoyed by a large audience:

Trio, D minor, first movement.....Mendelssohn  
Masters Greenberg and Casper, Miss Gurawitch.  
Piano solo, Barcarolle, F minor.....Rubinstein  
Master William Axt.  
Air, Lascia ch'io pianga, from Rinaldo.....Handel  
Miss Edith Arnole.  
Violin solo, Fantaisie Caprice.....Vieuxtemps  
Jaroslav Nowak.  
Piano solo, Ballade, A flat.....Chopin  
Miss Florie Gerrits.  
Aria, Che farò, from Orpheus.....Gluck  
Mrs. Jeannette Hughman.  
Duettini, for two violins.....Godard  
Minuet.  
Sérénade.  
Masters Casper and Garagusi.  
Concerto, G minor.....Mendelssohn  
Miss Katherine Jaggi.

Viewed from the musical side there was much to commend in the performances of the four children. Master Casper, Master Garagusi, Master Greenberg and little Miss Gurawitch, and technically their work was amazing. Miss Gerrits and Miss Jaggi are young women, and their playing, too, denotes the best schooling. Mr. Nowak is a young man, probably not more than eighteen, and he was another to reflect credit on his teacher and the conservatory. The vocalists of the evening, Miss Arnole and Mrs. Hughman, are both endowed with good voices, one a mezzo and the other a contralto, and by their singing gave additional pleasure.

Louis Diamond, a student at the conservatory, performed the orchestral parts for the Mendelssohn Concerto at a second piano. Miss Schluter and Mr. Bergé, members of the faculty, were the accompanists. The next concert will be given Tuesday evening, February 24.

#### Kortheuer Piano Recital.

AT his recital in Mendelssohn Hall, tomorrow night (Thursday), Hermann O. C. Kortheuer, the pianist, will be assisted by Miss Sarah Lavin, soprano. The program will be:

Prelude, Fugue and Allegro.....Bach  
Sonata, op. 10.....Beethoven  
Die Allmacht.....Schubert  
Impromptu, op. 90, No. 4.....Schubert  
Fantaisie, op. 49.....Chopin  
Three Mazurkas.....Chopin  
Prelude, D flat.....Chopin  
Scherzo, op. 38.....Chopin  
The Lute.....Kortheuer  
Polonaise in E.....Liszt  
Love Song.....Kortheuer  
Rhapsodie Hongroise, No. 1.....Liszt



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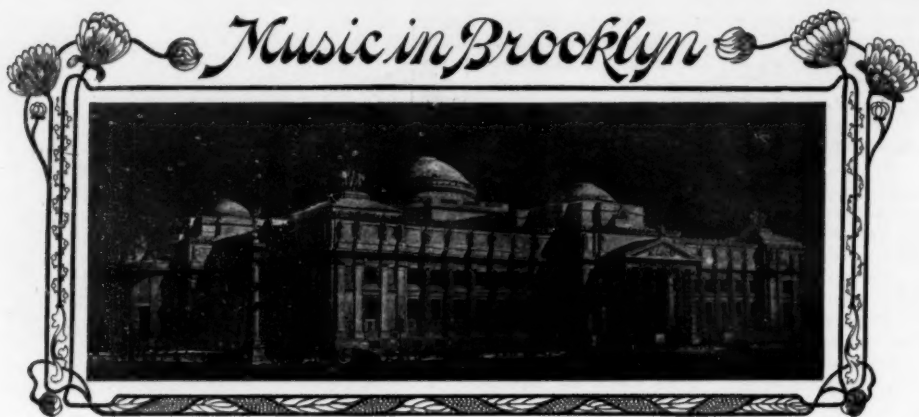
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**B**Y a simple mathematical calculation about one person in a thousand residents of Brooklyn is a musician or supports the concerts and recitals given in the borough. The population of Brooklyn is nearly 1,400,000, and it is only the great artists and the Boston Symphony Orchestra that still attract an audience of 1,400 persons. In such a field there must be labor for missionaries and music teachers. The next five years will settle the artistic future of Brooklyn, and during that time one of two things will surely come to pass. Either the borough will get a new music hall and the Brooklyn Institute the endowments it needs to carry on the work of artistic advancement, or it will become the fashion not to be seen at a concert or recital on the Brooklyn side of the bridge. It rests with leading men and women of the borough—and according to the Brooklyn Blue Book there are 4,000 leading men and women in Brooklyn—to decide whether they will have the one or the other. The men entrusted to compile the list of millionaires in the United States for a certain daily newspaper place ninety-one to the credit of Brooklyn. Generous souls without millions of their own do not hesitate to assert that a community that can produce ninety-one millionaires ought to have everything it requires in the way of art and education.

Since the January concert by the Boston Symphony Orchestra the only public recitals in Brooklyn worthy of notice have been given at Wissner Hall on Fulton street, near Flatbush avenue. In this interesting and instructive series Miss Jessie Shay gave a piano recital Thursday evening of last week. This artist is one of a few women performers of the day, with a big repertory at her command and the technical equipment that enables her to play the works of all composers almost equally well. This season Miss Shay is giving unconventional programs. Her arrangements are a happy relief from the heavy works which certain pedantic players think it necessary to perform.

At the last recital Miss Shay played these numbers:

Prelude, op. 204.....	Raff
Variations on Russian Theme.....	Beethoven
Wedding Day.....	Grieg
Capriccio, op. 76, No. 2.....	Brahms
Chanson Triste.....	Salmon
Valse d'Adile (left hand alone).....	Zichy
Etude de Concert.....	Schloer
Bird as Prophet.....	Schumann
Etréelles.....	Moszkowski
Tarantelle.....	Moszkowski
Dialogue.....	Klein
Rakoczy March.....	Liszt

The pianist was especially delightful in the Raff, Grieg, Brahms, Moszkowski and Liszt pieces. Her performance of the "Rakoczy March," which some students recognize as the Fifteenth Rhapsody, was thrilling. The audience recalled Miss Shay many times.

Miss Florence de Luce, a dramatic reader, gave an entertainment in the Pouch Gallery Wednesday evening, at which she was assisted by a soprano, pianist and violinist. Miss Edith Louise Pratt, the soprano, sang songs by Rubinstein, Clough-Leighton, and one number from "Carmen." Miss Marguerite Stilwell, pianist, played selections by Chopin, Liszt, Moszkowski, and Gulli. Miss Rosalind T. Klein, the violinist, performed compositions by Hauser, Thomé and Franko.

A report of the concert given by the Brooklyn Arion Sunday night, February 1, will be found on another page.

Tomorrow evening (Thursday) the Kneisel Quartet, assisted by Howard Brockway, will give the fourth concert at Association Hall.

One week from tomorrow night Edward MacDowell gives a recital of his own compositions at Association Hall. Programs for the Kneisel and MacDowell nights were published last Wednesday.

Albert Gérard Thiers teaches at the Pouch Gallery every Wednesday from 2 to 6:30. He will give his lecture, "The Technic of Musical Expression" at the Pouch Gallery today (Wednesday) at 3 p. m.

Before the season ends the Brooklyn Institute will give a performance of Carl Venth's dramatic song cycle, "Hiawatha." The work was successfully presented at Mendelssohn Hall, Manhattan, early in the season, and later at Morristown, N. J.

Silas G. Pratt announces four historical Chopin recitals at Wissner Hall for Tuesday evenings, February 10 and March 3, 17 and 31. With a few exceptions, the complete works written by Chopin for the piano will be performed on these four evenings. The lecturer and pianist will be assisted by advanced pupils.

The following paragraph refers to Hugo Steinbruch, the new conductor of the Brooklyn Sängerbund:

"Herr Steinbruch, the new director, can be satisfied with yesterday's concert. He had great success. He proved that he was a skilled conductor and an excellent musician. The program arranged by him was fine, and on account of many new numbers beyond doubt one of the most interesting which the society has presented for a long time. The singers were good, especially when we consider that

they had a new conductor and had to study half a dozen novelties. Herr Steinbruch has a sure hand, and it was satisfactory to see that he laid stress on clear utterance. The warm applause was well deserved."—(Translation) Freie Presse, January 19, 1903.

Dudley Buck, the veteran organist and composer, has resigned his position as organist and choirmaster of Plymouth Church. As is well known in the musical world, Mr. Buck for twenty-five years directed the music at Holy Trinity Church, corner of Clinton and Montague streets, and when he retired from his long service there, he was engaged by Plymouth Church. In the future, Mr. Buck will devote his time to composing and teaching. He is still musical director of the Brooklyn Apollo Club. Scott Wheeler, a pupil of Mr. Buck, will succeed his master at Plymouth Church. Mr. Wheeler is at present organist and choirmaster at the Clinton Avenue Congregational Church.

An excellent concert in aid of the charitable work of the Zion German Lutheran Church, on Henry street, was given at the church Friday evening, January 30. The music was under the direction of Carl Fiqué, the organist and choirmaster of the church. The artists who volunteered were: Mrs. Katherine Noack-Fiqué, soprano; Mrs. Anna Treckmann, contralto; Adolph Dahm-Petersen, baritone; G. Warren Stebbins, organist; Hjalmar von Dameck, violinist. The program:

Ehre sei Gott in der Höhe (Glory to God in the Highest) (for chorus and organ).....	Concone
Zion Church Choir.....	
Andante Cantabile, Fourth Symphony.....	Widor
Toccata, Fifth Symphony.....	Widor
(For organ.)	
Mr. Stebbins.....	
My Boat Is Waiting Here for Thee.....	Smart
Duet for soprano and contralto.....	
Mrs. Fiqué and Mrs. Treckmann.....	
Arioso.....	Tartini
Evening Song.....	Schumann
(For violin.)	
Mr. von Dameck.....	
Two sacred choruses, unaccompanied—	
Harre, meine Seele, harre des Herrn (Wait Upon the Lord, My Soul).....	Marian
Nun singet und seid froh (Now Sing and Rejoice) (ancient Christian song).....	Stein
Zion Church Choir.....	
Festival music from Feramors, Torchlight Dance of the Brides of Cashmere, Wedding Procession.....	Rubinstein
(For organ.)	
Mr. Stebbins.....	
My Redeemer and My Lord (sacred solo for soprano).....	Buck
Mrs. Fiqué.....	
Aria for baritone, It Is Enough (Elijah).....	Mendelssohn
Mr. Dahm-Petersen.....	
Adagio.....	Richard Strauss
Allegro.....	Bach
(For violin.)	
Mr. von Dameck.....	
The Lord Is My Light (sacred song for contralto).....	Allisen
Mrs. Treckmann.....	
Fair Ellen (cantata for chorus and organ).....	Max Bruch
Solos by Mrs. Fiqué and Mr. Dahm-Petersen.....	

Mr. Stebbins is the organist of Emmanuel Baptist Church.

The Brooklyn Philharmonic Club gave a concert at Association Hall Friday night. Mrs. Jennie Walker-Lowe, soprano; Mrs. Jennie Campbell-Keough, contralto; Miss Lucile Dauvoin, violinist, were the assisting soloists.

#### Augusta Cottlow in Philadelphia.

THIS popular young pianist, Augusta Cottlow, scored a big success in Philadelphia, Monday, January 26, at one of the Ladies' Subscription Concerts. Miss Cottlow will play the Chopin E minor Concerto with the Hartford Philharmonic Orchestra, Tuesday, February 10.

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## WORCESTER MUSIC NOTES.

WORCESTER, Mass., January 30, 1903.

THE committee having in charge the subscription paper for those contributing toward the support of the music festival have met with fairly good success, although nothing beyond this has been done for the festival of 1903. The subject is widely discussed, and the public is waiting eagerly for the result, as Worcester music lovers as well as the prominent business men do not wish to dispense with the festival.

Much has occurred in musical circles since our last letter, most of the affairs coming under the auspices of the Friday Morning Club.

Miss Helen Henschel gave a recital under the auspices of this club January 20. She was assisted by Miss Winfield Smith and Miss Hawkins.

Another recital by Madame Hopekirk was given December 31 before the club with selections by Russian composers.

The meeting of the Friday Morning Club, January 5, was a very interesting one. The program was furnished by members of the club assisted by three members of the Boston Symphony Orchestra. The club has announced two concerts by the Kneisel Quartet for February 10 and March 24. The twentieth anniversary of this club will soon be observed.

Mrs. Ada Laurence Harrington, soprano, and Chas. Mayhew, baritone, gave a Dvorák recital in Memorial Hall the evening of January 15. The hall was filled, many friends of the vocalists being present and expressing marked approval of the program.

The Music Students' Club met January 7 to continue the study of Beethoven. Papers were read by Mr. Mayhew, Mr. Pierce and Miss Dickenson. There were also piano selections by members of the club.

Arthur J. Bassett gave a piano recital in Dean Hall January 21.

The newly organized Board of Trade Orchestra had a meeting in the studio of its director, George N. Morse, January 22. This orchestra has been formed for the express purpose of assisting in the concerts given by the Glee Club.

Jules Jordan will have charge of the choir of Piedmont Church for the year beginning April 1. Beside the choir there will be a soloist at each service, the custom which has prevailed during the past year and with good results. During the past month many well known vocalists from New York have been heard, and a few former festival artists.

Plymouth Church choir went to Leominster the night of January 14 to assist at the dedication of its new church. Mr. Sumner accompanied the choir.

Friday night, February 6, J. Vernon Butler will present "St. Paul" in Pilgrim Church. Mr. Butler will have some prominent New York vocalists for this occasion. This will be the second oratorio production of the year, "The

Messiah" having been given only a short time ago. "St. Paul" is a favorite oratorio, and its repetition will be welcomed.

Walter L. Bogert gave an opera recital of Paderewski's "Manru" at the Woman's Clubhouse December 31. This was a most interesting lecture, and enjoyed by many members of the club.

Paul Dufault, tenor, formerly of Worcester, is singing with success in the Western cities of the State. Later engagements will take him to Ohio.

"The Swan and the Skylark" will be given at the Friday Morning Club meeting February 4.

## Miss Maud Kennedy's Recital.

MISS MAUD LOUISE KENNEDY, a pupil of Mme. Luisa Cappiani, will give a song recital in Mendelssohn Hall tomorrow (Thursday) afternoon. She will have the assistance of Albert Quesnel, tenor; Charles O. Deis, solo pianist; F. W. Riesberg, accompanist, and Madame Cappiani as lecturer.

The program will include the following numbers:

Piano solo, op. 27.....	Beethoven
Charles O. Deis.....	
Son Titania, Mignon.....	A. Thomas
Die Lotublume.....	Schumann
O Sonnenschein.....	Schumann
Ah! lo so, Flauto Magico.....	Mozart
Miss Kennedy.....	
Aria, L'Arlésiana (first time in America).....	Cilea
The Wildflower.....	Franco Leoni
Albert Quesnel.....	
Spring, Sembrich Waltz.....	J. Strauss
Miss Kennedy.....	
Short Remarks on Phonation and Vocal Sounding Board.....	Mme. Luisa Cappiani.
Shadow Dance, Dinorah.....	Meyerbeer
Miss Kennedy.....	
Polonaise.....	Chopin
Charles O. Deis.....	
Duet, Ah, mogir, Ernani.....	Verdi
Albert Quesnel and Miss Kennedy.....	

## Opera in Aid of a Church.

GOUNOD'S merriest opera, "Philemon and Baucis," was given at the Waldorf-Astoria, Tuesday evening, January 27, for the benefit of a church at Chatsworth, N. J. The world "do move," indeed. An operatic performance in aid of a church! What next?

"Philemon and Baucis" is rarely heard at the Metropolitan Opera House. Whenever it has been given, it was usually preceded or followed by a one act opera. The cast for the Waldorf-Astoria performance last week follows:

Jupiter.....	Mr. Journet
Philemon.....	Mr. Salignac
Vulcan.....	Mr. Gregory
Baucis.....	Madame Seygard
Conductor: Mr. Flon.	

All of the singers, except Mr. Gregory, are from the Grau Company. The performance was one of even excellence. A very large and brilliant audience attended. The committee interested in the church and the performance included Miss Leary, chairman; Princess Ruspoli, Mrs. Brockholst Cutting, Miss Josephine Drexel, Mrs. Charles Astor Bristed, Marquise de Talleyrand-Périgord, Mrs. Francis Burrall Hoffman.

## The True Reason.

Filharmonic Leader—Why do you lock the doors the moment I begin to lead?  
Usher—Because the people give me tips to let them out.

## DENVER MUSIC NOTES.

DENVER, Col., January 22, 1903.

THE last two weeks have been filled with musical events, and the fact that every performance has been well attended gives evidence that Denver is outside the limits of what is termed the "wild and woolly West." Many may be familiar with the bray of the "Rocky Mountain canary" and the Indian war whoop, but, judging from the large numbers who turned out to hear Gabrilowitsch, and the enthusiastic way in which he was received, it would indicate that we are not slow to recognize the genuine merit of a great artist. This recital was given on the night of January 16, and was heard not only by a large number of the most cultured people of Denver, but many from the mountain towns were in attendance.

The third concert of the Denver Symphony Orchestra was given Friday afternoon, January 16, at Broadway Theatre, with Henry Houseley as conductor. It was a good concert of contrasted works.

Mr. Houseley is a musician of high rank, and has done much toward raising the standard of music in this city. The following program was given:

Funeral March.....	Chopin
Symphony No. 5 in E minor.....	Tchaikowsky
Quartet, Rigoletto.....	Verdi
Mrs. Kate Norcross Gale, Mrs. S. R. Ritchie, H. D. Martin and Adams Owen.....	
Three movements from Suite, Peer Gynt.....	Grieg
Death of Aase.....	
Anitra's Dance.....	
In the Hall of the Mountain King.....	

The Gordon-Shay Grand Opera Company was at Broadway Theatre the week of the 11th. The company consisted of Rose Cecelia Shay, supported by Signor Alberti, Joseph Fredericks, Walter H. Wheatley, James Stevens, Geo. Francis Beard, Helen Noldi, Pauline Johnson and Eloise Bishop. Their repertory consisted of "Carmen," "Faust," "Cavalleria Rusticana," "Il Pagliacci" and "Il Trovatore."

Frederick Richter Wright gave his twenty-third organ recital at Trinity Church, Sunday afternoon, January 18, assisted by Mme. Mayo Rhodes, who recently came to Denver from the East. His recitals are well attended by a class of people who appreciate good music.

At his next recital Dr. J. Frederick Clark, brother of the famous American baritone, Chas. W. Clark, will assist.

The next concert of the Baker String Quartet will occur at Unity Church, January 28. They will be assisted by Frank H. Ormsby, tenor, and Frederick Richter Wright, organist.

## Roger-Miclos in Society.

MADAME ROGER-MICLOS, the French pianist, will evidently be society's pet pianist this winter. Thursday afternoon she was invited to Washington where a tea was given for her by the French Chargé d'Affaires and Madame de Margerie. Madame Roger-Miclos has also been invited to play before President and Mrs. Roosevelt.

## A Piano Teacher Found Dead.

MRS. CLARA NORTON FULLER, a piano teacher, was found dead on Thursday in her room at the Metropolitan Hotel. She had evidently fallen victim to a severe hemorrhage.

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**How to Write an Accompaniment.**—Helps and hints for students and young composers. Including 300 examples selected from the writings of the best authors. By Dr. J. B. Herbert. Published by the Fillmore Brothers Company, Cincinnati and New York.

A PAMPHLET accompanying Dr. Herbert's work explains that "it is the result of great research and labor, and covers ground heretofore unoccupied." The ground was probably "unoccupied" because there was no need for a work like Dr. Herbert's. It had always previously been popularly supposed that the way to write an accompaniment was simply to write it; in other words, that in any composition worthy the name the accompaniment is generally an integral part of the piece. A composer does not usually conceive a certain melody and then ask himself, "What shall the accompaniment be like?" To the musical mind the accompaniment and the harmonization suggest themselves together with the earliest melodic conception. Of course changes are frequently made after the work is put on paper, but these changes hardly affect the composition as an organic whole. The process of conceiving a one line melody and then groping about on the piano for a suitable accompaniment is strongly suggestive of the methods of successful "rag time" composers. The 300 examples from the best "authors" include excerpts from works by Gabriel, Pattison, Brinley Richards, Gatty, German, Molloy, Bliss, Jackson, Guest, Roeckel, Levey, Ronalds, Pinsuti, Claribel, Leigh Wilson, Bohm, Barri and Reichardt! What is the student to do with these examples? Copy the accompaniments? The following quotation from the preface of Dr. Herbert's work is certainly very suggestive: "It is impossible for a tyro to imitate an expert, but perhaps with the aid of a definite classification, by gleaning from the works of others, and by a diligent search for appropriate examples and illustrations of the different forms of accompaniment, beginning with the simplest, we may be able to render the young student a little assistance even at the risk of inviting adverse criticism." The doctor evidently seemed a little dubious about his method when he admitted that it might receive adverse criticism.

In Chapter I we find this admonition: "Before beginning the study of accompaniments the student should have a knowledge of rudimental harmony." Now, there is no need to "study accompaniments" if one knows harmony—"rudimental" or any other kind. The musician does not need Dr. Herbert's book, and the amateur could not easily understand it. It is not much more than an incomplete treatise on harmony. "Harmony is usually written in four parts," says Dr. Herbert on page 6. This statement is a manifest absurdity. Also the rules applying to chords are useless. An accompaniment is usually adapted to the character of the melody. Besides, sometimes the melody is in the accompaniment, and vice versa. "Plain, broken and figured" chords are subject to no rule. They are employed as the fancy moves the composer. Why are the 300 examples all songs or parts of songs? The work should have been called "Song Accompaniments." What is a "base accompaniment"? Presum-

ably "bass" was meant. The author is his own best critic when at the end of his work he quotes this verse:

For any lack that may be found,  
Let greater minds bear censure;  
Mock not our fruitless, bootless search,  
But call it bold adventure.

**Twenty-eight Melodious and Instructive Left Hand Etudes.** For the piano. Composed by August W. Hoffmann. Published by Breitkopf & Härtel, New York and Leipzig.

These studies are built on Bertini's etudes, op. 29 and op. 32. Many of Bertini's passages have been transposed from the right to the left hand, and some of them have been cleverly altered where change was made imperative. The fingerings, phrasings and melodies for the right hand are all by Mr. Hoffmann. This is valuable pedagogical work along the modern lines laid down by Leschetizky, Joseffy, Phillip and other great teachers of today. The man who said that "a contemporary pianist needs two right hands" was a man who knew whereof he spoke. Mr. Hoffmann's book of studies should do much toward building up that second right hand. The transposed passages naturally offer most 'unconventional stretches, sequences, scales and positions. It is this turning and twisting of the left hand, this demanding the unusual and the unexpected, that will produce agility and accuracy. Pianists will find tricky and interesting problems in Etudes Nos. 2, 3, 5, 7, 9, 10, 11, 14, 15, 16, 18, 20, 23, 25, 26 and 27. (This one should be played *allegro vivace*!) A cardinal virtue of Hoffmann's studies is that they are short. In a page of music one can perfectly grasp the technical principle involved. The long etude has gone out of fashion.

**Album of Ten Songs.** Music by Ernest Whyte. Words by Herbert E. Whyte, Hendry Ross, A. Lampman, Catulle Mendes, Rudyard Kipling and D. C. Scott. Published by J. L. Orme & Son, Ottawa, Canada.

These short songs are melodious and are on the whole well made. Mr. Whyte has the ability to fit the proper musical phrase to the word, and, even if his music is not always of great depth, at least it rarely fails to be interesting. The voice is handled with discretion. The accompaniments are not piano solos, like in many other modern songs. Mr. Whyte is evidently not a lover of the intensely dramatic.

**Three Songs.** For Mezzo Soprano. Words by Robert Browning. Music by T. Carl Whitmer. Published by the composer.

Of these three numbers the song from "Pippa Passes" is the most characteristic. The music reflects cleverly the terse briskness of the short poem. "My Star" relies for its chief effect on the tremolo accompaniment, which goes through many keys and returns to the original mode of G major in very skillful fashion. "Ah! Love, but a Day" is an eloquent ballad, with a dramatic recitative section and an exceedingly stirring climax. All three songs display a sense for color and a commendable degree of musicianship.

#### Maconda Sings at Mrs. Hubbard's

MADAME MACONDA scored another brilliant success at a musicale given by Mrs. Hubbard at 15 West Sixty-fourth street, this city, last Thursday night, assisted by Bruno Huhn, accompanist; Leo Stern, 'cellist, and Heath Gregory, basso. Madame Maconda was in fine voice and her numbers were "Obstination," by Fontanaille; an aria from David's "Pearl of Brazil," the polonaise from "Mignon" and Solveig's lied, by Grieg.

Among Madame Maconda's engagements for the next ten days are Troy, N. Y., and Paterson, N. J.

## DEVOLL-ISHAM SONG RECITAL

GEORGE DEVOLL, tenor, and Edwin Isham, baritone, gave the first joint recital in New York at Mendelssohn Hall, Tuesday afternoon of last week. One of the largest audiences of the season greeted the singers, and all that makes a debut a success was accomplished by the artists and listeners. It is again cause for congratulation that the London critics and those in Boston did not exaggerate the rare talents and delightful art of these two young men. Both are blessed with excellent voices, manly, sympathetic, refined, and the range that enables them to sing music of various styles. The program for the afternoon included these numbers:

Greeting ..... Mendelssohn  
The Harvest Field ..... Mendelssohn  
Songs for baritone—  
Generoso chi sol brama ..... Handel  
Au bord de l'eau ..... Fauré  
La Belle du Roi ..... Augusta Holmès  
Songs for tenor—  
Auf Flügeln des Gesanges ..... Mendelssohn  
Le Désir ..... Liszt  
Chanson de Juillet ..... Godard  
Duets—  
Viens ..... Saint-Saëns  
Night in the Desert ..... Amherst Weber  
Songs for baritone—  
O Let Night Speak of Me ..... Chadwick  
Come Into the Garden, Maud ..... Dresel  
Freebooter Song ..... William Wallace  
Songs for tenor—  
O Sleep, Why Dost Thou Leave Me? ..... Handel  
Nevermore Alone ..... Hadley  
The Forsaken Maid (old English) ..... Thomas Smart  
Duet, from Les Pêcheurs de Perles ..... Bizet

The Mendelssohn duets were sung as the composer desired them to be, and with the note of good cheer which characterizes much of the music written by the fortunate Felix. In the other duets, particularly in the one from Bizet's "Pearl Fishers," the tenor and baritone aroused the greatest demonstration by the dramatic expression they put into the text and music. Few persons in that large assembly ever heard a concerted operatic number better sung on the concert stage. The voices blended finely, and in phrasing, musical feeling and finish, the singers made the duet something to be remembered when the season is over.

In their songs both artists gave great pleasure and afforded valuable instruction to students in the matter of control over the voice. All of this denotes thought and taste. The songs chosen by Mr. Devoll were well suited to his voice and style. At the same time it could not be expected that such poetical selections would appeal to persons of coarse sensibilities. Such persons can never be made to understand that frequently the very men capable of expressing sentiment and the highest refinement in art are the ones who will rise heroic on occasions when manhood must assert itself. Mr. Devoll's singing suggested in the tender love songs all that is noble and chivalric in the one who comes to woo his lady. He won his audience completely. It could not be otherwise, for, besides his fine voice, he is uncommonly good looking.

Mr. Isham is equally favored. He is a handsome man, and his baritone voice has wimpy qualities. It is expected that baritones sing of something else besides the tender passion, and Mr. Isham did so with a will in "The Freebooter Song," by Wallace. It was a virile and splendid exhibition of the fighting man, and won for the singer a double recall. He was compelled to sing again. Mr. Devoll also added an extra song after "The Forsaken Maid."

Mrs. Tippet played the piano accompaniments.

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## Greater New York

New York, February 2, 1903.

THE following choir positions are open: Organist and director Calvary M. E. Church, Seventh avenue and 129th street; soprano, same church; soprano (second quartet) of the Temple, Forty-fourth street and Fifth avenue.

In Brooklyn: Soprano and alto, Washington Avenue Baptist Church; soprano, Trinity P. E. Church; organist and director, Plymouth Church.

A bit of advice to those applying: Get personal introductions to the pastor of the church whenever possible. The names and locations of all churches are in all directories, and if the pastor is not a ruling voice in the selection, he will give anyone the address of the chairman of the music committee. Kindly notice the phrase: None others need apply. Wear your best clothes, your best manners, and the "don'ts" are innumerable. Don't be in a nervous flurry; don't bother him beyond three minutes, unless requested; don't think because he is polite that you have the place. There probably will be 100 others after the same position. Always take music with you. Meet the authorities at any time and place suggested. In the majority of instances this is an open race, and the best voice, reader, and best appearing person wins. This week will see many changes announced, for the first Tuesday of the month is the date for vestry and board meetings, when plans are made for the new year.

Bertha Cushing Child, a few years ago the alto of the Broadway Tabernacle, is well remembered by those associated with her during that time. Since then she has studied in Europe, and returning to Boston found herself busy, for her voice, experience and ability are unusual. Recently she sang at Roseville Presbyterian Church, where only the best singers are heard, being then on her way home from a concert at Philadelphia. Following this she gave her own recital, singing three groups of songs, in German, French and English, and making of the recital a pronounced success. She is again in the metropolis for a short stay.

Ora Barnum, a soprano who studied with O. Heywood Winters, is winning high esteem through her singing. Last year she was the principal rival of one of the best known singers in America for a certain Brooklyn church, the longer experience of the other deciding for her. Miss Barnum recently sang the soprano part in "The Creation" in Norwalk, Conn., under the direction of Harry Pepper, and the South Norwalk Evening Sentinel said this of her:

Miss Barnum captivated her hearers from the start and was accorded little short of an ovation. She possesses a remarkably sweet and clear voice, of much intensity and pathos, and combines

with it an ease and grace that cannot fail to be admired. An attractive appearing, bright young woman, she appeared to the best of advantage last evening, and by her sweet voice and easy grace held the closest attention of her hearers as she sang. She is at all times pleasing, whether in her high or low tones. All are given due regard and sung with the voice of the finished artist. In the solos, "With Verdure Clad" and "On Mighty Pens," the excellent tonal qualities were brought out to perfection, not to forget a richness and flexibility that gives added effect. Her voice is of considerable range and power, although her forte is pianissimo passages. This was shown in the cooling of the dove to his mate. Not the least pleasant feature is her perfect control of body and voice. She appears at all times easy and graceful, and her audience has no fear that she will break down. Difficult passages had no terrors for the sweet soloist. All were sung with confidence and much effect. It is not presumptuous to say that Miss Barnum was before the calcium light last night, and yet was not found wanting, and the audience was not disappointed in the slightest particular.

At the last Bagby musical morning at the Astoria the violin playing of Anna Otten found much favor. These were her numbers: Réverie, Vieuxtemps; "Elfentanz," Popper; Mazurka, Wieniawski; Nocturne, Chopin-Sarasate; "Hejre Kati Scène de la Czarda," Hubay.

Miss Otten played with much perfection of style, her temperament and technic being broad enough to cover all the foregoing pieces. After the Hungarian piece the applause was so insistent that she had to play an encore piece, Schubert's "The Bee," and this was charming in its delicacy and refinement.

Mme. Marie Cross-Newhaus gives her next Sunday night at home on February 22, when a fine lot of artists are to be heard, among them Louie Wood, violinist, who has studied in Belgium, and Clifford A. Wiley, baritone, of whom one hears much nowadays.

The sixth performance, nineteenth year, of the Empire Theatre Dramatic School was devoted to the giving of three plays, Howell's "The Mother," Björnson's "A Gauntlet" and Calderon's "Beware of Smooth Water." Elise Scott and Frank Dekum impersonated the parents in "The Mother," and this touching sketch made a deep impression. In the cast of "The Gauntlet" appeared the name of Lemuel B. C. Josephs in a minor role, while in the second play he was Don Alphonso.

Fanny M. Spencer's activities in New York and Ossining are incessant. As organist at the Pan-American Exposition she extended her reputation greatly, being heard by thousands, and a series of recitals she gave in New York were among the most enjoyable. Miss Katherine Ruth Heyman and Miss Spencer work together considerably. The former is to play at the next Dannreuther Quartet concert at Chamber Music Hall.

Elise Reimer played last week at the Minerva Club Reception at Delmonico's and at the Women's Philharmonic Society musicale. She is known as one of the best of New York accompanists.

The entire choir of the Church of the Divine Paternity, J. Warren Andrews organist and director, has been re-engaged.

### Elizabeth Hazard and Clifford A. Wiley.

THE soprano sang Goldbeck's "My Faith Looks Up to Thee," at Roseville Presbyterian Church, Sunday night, making much effect with her fervor and fine enunciation. Together with Wiley she sang a hymn, and this, too, was most effective. The latter sang van de Water's "The Publican" and Campana's "From the Depths," and his glorious baritone voice has never sounded better. He, too, has most distinct enunciation, and the music was greatly appreciated by the large congregation of this church, of which F. W. Riesberg is organist-director.

### THE DUSS SPRING TOUR.

THE tour of J. S. Duss, conducting the Metropolitan Opera House Orchestra, with Nordica and de Reszké as soloists, which will take place during the month of May, is already assured immense success. There is no question about the strength of the combination as an attraction, as it is among the greatest concert aggregations that has ever toured this or any other country. Engagements have been closed at Scranton, Reading, Baltimore, Richmond, Charlotte, Asheville, Knoxville, Kansas City, Detroit, Cleveland, Toronto, Ottawa, Montreal, Troy and Hartford.

### "Man, Man, Discovered by Woman!"

MAN! Man!! Man!!! It was he, not in the singular but in the plural, who was invited to speak before the New York Woman's Press Club on "Progress"—woman's progress, to be sure. The women of the three great countries of Mother Earth—China, India and America—were disposed of by three men. Edmond Russell talked on India, a country he has visited, and whose history and traditions he understands. Dr. Friedrich Hirth, an instructor of Oriental languages at Columbia University, considered the women in China, and, last and not least, a local newspaper reporter uttered facts more or less ancient on the woman problem in America.

Mrs. Harriet Potter-Nourse read a paper entitled "Bohemia." The really enjoyable parts of the afternoon were the musical numbers arranged by Mme. Evans von Klenner, the chairman of entertainment, and the tea, brewed and served in the best Waldorf-Astoria style. Miss Camille Wertheimer played as piano solos the "Waltz d'Amour" by Moszkowski and "En Courant" by Godard.

Harry Livingston Chapman, baritone, sang in fine manly voice "My Song Is of the Sturdy North," by German; "Sing to Rest," by Allitsen, and that old Irish gem, "Father O'Flynn." Mr. Chapman's piano accompaniments were played by Alvin S. Wiggers.

Miss Luella Ferrin, soprano, a highly gifted pupil of Madame von Klenner, sang brilliantly. Her songs were "Dame Nightingale," by Taubert, and "Summer," by Chaminade. Miss Ferrin's voice is unusually rich for a high soprano, and, best of all, she knows how to sing. Madame von Klenner played Miss Ferrin's piano accompaniments.

The guests of honor were Hon. Tseng Chow Kwang, Chinese Consul General, and Mrs. Tseng; Vice Consul Wu Cho Pei, Babá Premánand Bháratí, of India; Alden Freeman, secretary of Citizens' Union, of Orange, N. J.

Miss Ethel Morse, chairman of the committee on progress, introduced the speakers. The Rev. Phebe A. Hanaford, president of the club, introduced the guests of honor and Madame von Klenner the artists who gave the musical program.

The meeting was held in the East Room of the Waldorf-Astoria, the new home of the Woman's Press Club.

### At the Educational Alliance.

MENDELSSOHN'S "Elijah" was sung on Saturday evening at the Educational Alliance in East Broadway. The performance was very successful, so many persons seeking admission that the doors of the hall had to be closed long before the concert began. The soloists were the Rev. S. Rappaport, the Rev. William Sparger, Mme. Josephine Jacoby, Mrs. Caroline M. Hardy, Miss Louise van Wagenen and Miss Ida Berger. The conductor was Edward G. Marquand.

### Mrs. Adler's Musicales

CHRISTINE ADLER, Adolf Dahm-Petersen and Clifford A. Wiley were the singers at Mrs. Adler's studio musicale a fortnight ago, Leopold Winkler giving much enjoyment by his piano playing.

Jeannette

**DURNO** PIANIST.

MANAGEMENT:

DUNSTAN COLLINS,

55 Auditorium Building,

CHICAGO.

# THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1193.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, FEBRUARY 4, 1903.

### LONDON, ENGLAND—

Hotel Cecil, Mr. Montagu Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith & Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

### BERLIN, GERMANY (Branch Office)—

Hauptstrasse 20a is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 30, W.

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### BROOKLYN OFFICE—

Hotel St. George, Clark, corner Henry Street.

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Miss Virginia Keene, 278 Franklin Street.

### SUBSCRIPTIONS:

Invariably in advance, including postage.

Single copies, Ten Cents.

United States		\$5.00
Great Britain	£1 5s.	15 s.
France	31.25 fr.	32.10 fr.
Germany	25 m.	12 r.
Austria		15 s.
Italy		32.10 fr.
Russia		12 r.

SPENCER T. DRIGGS - - - BUSINESS MANAGER

### Rates for Advertising.

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Three Months.....	\$35.00
Six Months.....	\$60.00
Nine Months.....	\$75.00
Twelve Months.....	\$100.00

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One inch, 3 months.....	\$75.00
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One page, 1 insertion.....	\$300.00
One-half page, 1 insertion.....	175.00
One column.....	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. on Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

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Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

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A GERMAN tenor from Grau's company made a hit in Philadelphia. It was about time.

THAT was not a subway explosion Wednesday evening. It was a performance of Verdi's "Ernani" at the Metropolitan Opera House.

THE daily newspaper music reporters of New York can be divided into two kinds—the "I am's" and "Me toos." Henry T. Finck stands in a class by himself. He is a real critic—a "Post" graduate, as it were.

WHAT is that report about losses in Wall Street and the serious difficulties flowing from them, and that there was no accident at all? We learn that Management and Wall Street are not inseparable. We are sorry to hear it.

THE choir of a Methodist Episcopal church in New Jersey is to be dismissed because some of the members sang out of tune. If singing out of tune is not an offense at the Metropolitan Opera House why should it be in a church?

THE music reporter of the New York Sun says that tenors with brains are almost extinct. Funny. That's precisely what Ernest Van Dyck said of music critics. And he ought to know, for he had been one in Paris before he turned singer.

THE Musical Union recently forbade a local orchestra to play a symphony in which a woman, a viola da gamba player from abroad, was scheduled to take part. What inconsistency! Are there not enough old women in the Philharmonic Orchestra?

SAYS a local paper: "It is not at all likely that many persons in Wednesday night's audience at the Metropolitan Opera House knew that Mme. Sembrich was singing Elvira in 'Ernani' for the first time in her life." After the opera very few persons doubted it.

AMONG those who have been mentioned as the successor of Mr. Grau at the Metropolitan are R. E. Johnston, C. A. Ellis, the Damrosches and George H. Wilson. Mr. Ellis resides in Boston and Mr. Wilson in Pittsburgh. Negotiations are also pending with a number of other managers.

IS there a "hoodoo" in the name Philharmonic Orchestra? Look at New York and London. And now comes a tale of woe from Vienna, told by the Signale. We learn that the Philharmonic Orchestra there is steadily losing its patronage because of lack of interest in the director, Hellmesberger. He suffers by comparison with his mighty predecessors, Richter and Mahler. Hellmesberger bears a famous name, but as the Signale says, it was unfortunately not he who made it famous. Does not all this strike very near home?

THE New York musical public has grown to regard with tolerant amusement the mutual admiration tactics of the daily newspaper music reporters. But in the Tribune of last Sunday a new one was sprung on a wondering world. In his own column the reporter prints an extended puff from a publication of which he wrote the introduction, and then with monumental effrontery he adds this little pat for himself: "The introductory essay on 'Faust' \* \* \* gives a literary and musical study of Gounod's tragedy, with many interesting details. Concerning its career after its first produc-

tion at the Theatre Lyrique, on March 19, 1859 he says."

Then follows a lengthy quotation from his own trite and encyclopedical article. Isn't that about the limit?

YESTERDAY, February 3, was the ninety-fourth anniversary of Felix Mendelssohn's birth. Six years hence Hamburg, the city of his birth, and Berlin, the city where the Mendelssohns resided, will doubtless plan centenary celebrations worthy of the genius and fame of the composer. Mendelssohn died in Leipsic November 4, 1847.

WITHIN a block of this office a curious musical performance took place on Monday afternoon. What they call "making records" was the occupation of the orchestra, and the man who called off the vocal introduction to these phonographic records stated that it was the Damrosch Orchestra which would play such and such a march, and such and such a waltz, and such and such a number, so that the record would in turn transmit that same story. The value of these records for the Columbia or any other Phonograph Company consists of the fact that it is an institution that is known, or an artist who is known, whose record is taken. In this instance it was the Damrosch Orchestra which gave the value to the record. The musicians played and the record was made including the name of the Damrosch Orchestra. This is a business proposition pure and simple. These phonograph companies pay for these records. Now, it is interesting to know who receives the money that is paid for these record impressions, and how much the members of the Orchestra receive, and does any money go to any other sources? It must be quite remunerative now-a-days to have charge of musical institutions when such a revenue can be secured in all directions.

The dignity of it—well, that doesn't count. What's the difference?

ERNEST GAMBLE, the basso, recently gave a concert in Toledo under the auspices of the Knights of Columbus. Among other things Mr. Gamble sang Shields' "The Friar of Orders Gray." The song was received with such evident disapproval that Mr. Gamble stepped to the footlights and said: "I wish to assure the audience that these programs were prepared at the beginning of the season; I did not know when I sang this song that I was singing under the auspices of a religious body. I regret it exceedingly and sincerely beg your pardon." The Toledo Times calls this a manly apology. It was more than that; it was an unnecessary apology. The words of the song, it would seem, could offend no one but the most benighted bigot. The clergymen at the concert who are said to have objected to the song were certainly lacking in humor and perhaps also in dignity. We reprint herewith the rollicking verses that so shocked a virtuous Toledo audience:

I am a Friar of Orders Gray,  
And down the valleys I take my way,  
I pull not blackberry, haw, nor hip,  
Good store of venison does fill my scrip;  
My long bead roll I merrily chant,  
Wherever I roam no money I want,  
And why I'm so plump, the reason I'll tell;  
Who leads a good life is sure to live well.

After supper of heaven I dream,  
But that is fat pullets and clouted cream;  
Myself by denial I mortify,  
With a dainty bit of warden pie;  
I'm clothed in sackcloth for my sin,  
With old sack wine I'm lined within.  
A chirping cup is my matin song,  
And the Vesper bell in my bowl, ding, dong!  
What Baron, or Squire, or Knight of the Shire,  
Lives half so well as a Holy Friar?



# The Permanent Orchestra.

FOR the purpose of illustrating once more the impossibility of continuing any project to make the Philharmonic Society, under its present auspices, a Permanent Orchestra scheme through the contributions of outside philanthropists or music lovers, it is merely necessary to append the criticisms of the daily press of New York as they appeared last Saturday morning on the fourth public rehearsal given Friday afternoon (with its public rehearsal of Saturday evening). The criticism referring to the public rehearsal is usually similar to that of the concert. If the people of New York desire to have good orchestral music they must secure an orchestral conductor who has authority, and who has the ability to control an orchestra, and who has, furthermore, the musical instinct and the musical temperament to enable him to interpret the great works of the masters or modern music with intelligence, with vigor, with force, and with poetic conception. A mere time beater will not do; but it appears from these criticisms that the present conductor is not even a proper kind of time beater. What is to be the end of all this in New York? How can it possibly result in anything but complete disaster and confusion, with the end that music itself will be dead here so far as its higher functions are concerned.

Many, many years ago this paper called attention to the fact that while Walter Damrosch was a musician of attainments, his special functions were not in the direction of orchestral conducting, and after the abandonment of his series of Symphony Concerts at Carnegie Hall and his relinquishment of operatic conducting it seemed as if a new era had opened in New York from which something might result to advantage for the culture of music in its larger forms. The re-entrance of Mr. Damrosch as the Conductor of the Philharmonic Society, while it may have pleased some of his personal friends and may have been of advantage to the members of the Orchestra who, through his election, are enabled to secure engagements in the various concerts which are given by Mr. Damrosch where the orchestras play accompaniments to soloists, and also engagements that are secured by Mr. Walter Damrosch for members of the Philharmonic Orchestra in those performances conducted by his brother in the various choral bodies, which are also not making any distinct progress in art—it may have been of some insignificant financial advantage to some musicians and added to the income of others, but certainly there has been no reason whatever for placing the orchestral future of the city of New York in that gentleman's hands. All the influences in certain society circles cannot make of the man a great conductor, although he may be an interesting lecturer, and a good accompanist and a musician of attainments, but the New York orchestral situation demands, in the first place, a great Conductor, a man who will not only have authority in his orchestra, but who will have the power of discipline, and whose position will be untrammelled by promises and by other arrangements affecting his freedom of action, and in the next place a man of reputation who has skill and whose attainments are generally acknowledged the world over. That is the focus around which this orchestral situation can develop, and there is no other. Due credit must be given to Mr. Walter Damrosch for what he is able to do in music, but in the field of conductors, why, there are men so great that New York cannot afford to let generation after generation pass without securing the services of some of them, or one of them. It is an educational question, it is an æsthetic question, it is a great art question, and the suffering of the com-

munity under the present conditions is such that it really becomes an actual necessity for someone to step forward to give this city and its music and its people who love music sincerely an opportunity to secure some artist who will be able to relieve us.

As an evidence of the condition of affairs we herewith append the criticisms referred to.

The Staats Zeitung says:

"It (the Philharmonic concert) was more uninteresting than any of the four preceding concerts, and the disregard of the public in applauding was actually alarming. Schumann's B Flat Symphony opened the concert and with its fresh 'melodic' it certainly should have created enlivening sentiments, but even after the last composition had been played—which was played the best—a merely respectful applause was manifested. The first part of the symphony was passably played, but only passably. The larghetto was lacking in shading; the scherzo Walter Damrosch played in a very slow, unaccountable tempo, notwithstanding the molto vivace indication, and it had the effect of producing drowsiness," &c.

The Tribune says:

\* \* \* The music, plainly an outgrowth of Berlioz, is exquisite in melody and mood, and scored with a daintiness surpassing the majority even of Berlioz's creation. Therein lay the chief embarrassment which it provided for Mr. Damrosch and his band. It made a demand upon the wind instruments which was not fully met. Such harmonies require absolute purity of intonation, perfection of voice and the utmost delicacy of tonal utterance, and these qualities were not heard yesterday, though the second movement was given with fine delicacy and feeling in the main.

The more familiar pieces were Schumann's First Symphony, Lalo's violoncello Concerto (played by Miss Elsa Ruegger), and the same composer's picturesque and somewhat flamboyant overture to the opera, "Le Roi d'Ys." The uplifting lilt of the vernal season with which Schumann wished to have his orchestral epitalamium imbued was not conspicuous in the performance of the "Spring Symphony," the scherzo being inexplicably sluggish and heavy footed, but there was a fine and enthusiastic body of tone in its opening and closing movements. \* \* \*

The Sun says:

The performance was unfortunately heavy and dull. It would have been somewhat better had Mr. Damrosch not chosen to take the first movement a little too fast and the scherzo a little too slow. The former suffered the least, for as long as increased speed does not lead to a muddle the effect is not altogether bad, and the orchestra did play the movement with accuracy. The slow movement went rather sleepily, but the finale was much better done.

The Times says:

Yesterday's concert of the Philharmonic Society was not one of those that make glad the hearts of its friends. Both in the interest of the matter it offered and in the manner of its performance, it fell considerably below what the society has reached in its previous concerts this season. In fact, the orchestra has not seemed more inefficient in most of the qualities that go to make good orchestral playing in a considerable time. Its worst faults were shown in Schumann's B flat Symphony, which was the principal number upon the program, and which ought to have received the most carefully and lovingly finished performance of any of the music upon it instead of the worst, which ought to have been wrought and polished to a fine finish and have been played with enthusiasm instead of with indifference and the apparent evidences of neglect.

It is one of the most genial works, one of his freshest and most inspiring, full of life and the joy of living—a spontaneous utterance of a soul charged with a musical message, if ever there was one. But there was no hint of any of these things in the playing of it by the orchestra. It was leaden footed, devoid of accent, of energy and fire in the first movement, of brilliancy in the scherzo, of grace and elasticity in the last. It was, moreover, a deplorably unfinished performance, slipshod in its ensemble, and showing the different choirs of instruments frequently at odds with each other and among themselves. It did not seem necessary, and it was depressing and disquieting to the friends of the Philharmonic who have sought to find in the spirit and success of some of its performances this season a new hope for its future.

The remainder of the program continued the mood of depression introduced by the symphony, through the dullness and insignificance of the music that was given. \* \* \*

The Evening Post says:

What was lacking, especially in the middle movements, was the inner spirit which no amount of rehearsing can supply in an orchestra any more than in a pianist.

It must be remembered in looking upon these criticisms that THE MUSICAL COURIER has at last compelled the critics of some of these daily papers to abandon their usual attitude and to come forward and tell the facts just as they are. The demand of this paper for truth has been answered and the public opinion of the musical world behind it has insisted successfully on compelling criticism to recognize that its function in this city must be respected by those in whose hands it has been placed, an evidence also of the power of a paper for good in the future. The Philharmonic Society must reconstitute itself and it must do a great many things now before it can look to the public for support. It must alter its constitution in conformity with modern ideas. It cannot go on in this manner without becoming absolutely decrepit, and it can have no future unless a complete change takes place in the attitude of its leaders and of those who have its destinies in their hands. A renowned conductor must be found or an entirely new orchestral body must be organized.

CHICAGO, Saturday.—The differences between American operatic artists and the foreigners who are brought to this country under engagement, which created something of a disturbance in the musical world a few years ago, were recalled here today, when William H. Sherwood, a well known pianist of this city, announced his determination to withdraw from the local recital stage.

## ROUTED BY FOREIGNERS.

He was impelled to take this course, he says, because the foreigners are so favored by Chicagoans that much injustice is done to native musicians, whose salaries dwindle as a result, until in some instances they are compelled to appear without compensation.

"Chicago has gone mad over the fad for foreign musicians," said Mr. Sherwood. "The public possesses a thirst for foreign talent just now, and in humoring it is doing a great injustice to home institutions. I positively am not playing in public recitals in Chicago this season and am not doing any solo work whatever in this city."

"So great has become the fad for foreign artists in this city and so effectually have they lowered the salary scale of the American musician that in many cases he is forced to appear for nothing or not at all. Too many American musicians permit their dignity to be lowered by appearing in public concerts or recitals without compensation, while the foreigners on the program receive proper remuneration for their services, though often in a very worthy cause. The public is too easily caught by a foreign fad or fancy."

Mrs. Fannie Bloomfield Zeisler, a pianist who is known here and abroad, and whose concerts here since her recent return from Europe have drawn enormous audiences, said, when she heard of Mr. Sherwood's determination, that whether an artist receives encouragement or otherwise depends on the work he does. She added:

"There is, however, no gainsaying the fact that the foreign artist has his way paved most beautifully in this country. He comes here heralded and lauded, and he has no trouble at all in getting engagements."—The New York Herald.

THE foreign artists should not be discouraged.

THE MUSICAL COURIER never has been and is not opposed to the foreign artist. It is only opposed to the theory and practice of supporting the foreign artist to the exclusion of the American, and to the custom that has obtained and which refuses to give the American artist any encouragement, which means that the American artist can never succeed. That is the position of THE MUSICAL COURIER. The foreigners need not be discouraged, but why should Americans be discouraged?

Those who are chiefly responsible for this serious state of affairs are the New York music critics on the daily papers, who have for years made it a principle not to say anything good of a native artist; the critics have patronized them and made it appear as if they (the critics) were the great wisacres that were to decide this question. It is entirely due to these New York music critics that American musicians in the city of New York and outside have never had their proper due, and in addition to this it must not be forgotten that these New York daily

music critics are also competitors in the field of public favor. They go on the lecture platform to receive the public patronage; they occupy positions in musical institutions which should be occupied by trained musicians. They write articles for program books and annotate programs which have been the means of displacing those musicians whose literary accomplishments and whose musical training entitle them to such work. They are actually the competitors in the field against the native American musician, and how can the latter expect any justice from competitors? This system of the New York daily music critics has penetrated the country at large. Therefore, American players and singers are discounted even before they appear, as the impression has been created by these New York critics that because they are Americans they cannot be good musicians, good singers or good players. Even as late as Sunday the daily critics here severely criticised the compositions of E. A. MacDowell played by Mrs. Hadden-Alexander and treated her very patronizingly, although not one of them can analyze thoroughly a composition by MacDowell. There is not one of them who can in a public assemblage of musicians take a composition of MacDowell's and dissect it in a musicianly manner as a trained musician does it, yet these men do not hesitate to destroy such a great fabric as the American music and musician. There is no progress possible under these conditions except through THE MUSICAL COURIER.

Verily the musical critic hath fallen upon evil days! Since the recent successful suit against THE MUSICAL COURIER, of New York, many musicians in other parts of the world, notably in England and Germany, have suddenly discovered their feelings and professional ability have been outraged in some way by the aforesaid critics, and ask consolation from the courts. The local singer's threat of a suit against the Journal has caused more or less gossip here, and some of the papers even have discussed the matter. From every source I hear words of praise for the Journal's independence.

FAVIAN, Montreal.

THE foregoing is from the Montreal Journal. It is all very well for the Journal to speak of independence, but its independence certainly must be limited when it views the case of THE MUSICAL COURIER. The Journal cannot express its opinion as freely as it did before that case was decided in the lower courts. Very naturally, we will see what the higher courts have to say about it. The Journal is not in the same position it was before this case was decided in the lower court, and no other newspaper on the face of the globe is in the same position it was prior to that case. If criticism is to be treated in that manner, very naturally newspapers will not indulge freely in criticism, and that also very naturally limits criticism within such narrow bounds that it not only loses its literary value, but that freedom of thought and liberty of intelligence which is necessary to make criticism invaluable. It is all very well for papers which have had no cases of this kind to speak of independence. Independence is still retained, but with limitations, and that is not independence. The very word means no limitations so far as conscientious expression of opinion is concerned.

The professions of all kinds—music, architecture, or any other kind—the draughtsman's profession, the dentist's profession, the profession of the surveyor, of the engineer—men in these professions are as capable of having their feelings wounded to any extent through criticism as are musicians. It does not apply only to music or to musical artists. Altogether, it is a very extraordinary condition of affairs when viewed with judicious inclination for the purpose of getting at the bottom of things.

## The Ethnological Curiosity.

THE New York Herald of Sunday, February 1, published an illustrated article called, "Is New York a Musical City, for it Spends Yearly \$1,000,000 for Music?"\* The article is exceedingly interesting, and it may as well be said that it comes from the pen of an experienced musician and journalist. Mr. Herman Klein, formerly of London and at present of New York. The illustrations consist of a group of seven pictures, of which only one, Lillian Nordica's, is a woman's, the rest being those of men.

One of the features of New York musical life of which this article does not speak, rests in the fact that the Jews of New York are the greatest supporters of music. They constitute the tremendous support given to music on the East Side at present. They are among the chief subscribers of the Philharmonic and Boston Symphony concerts. They are the backbone of the opera. They are not, it is true, among the stockholders and have no boxes, but in the stalls the Jews predominate. Many of them have dress circle seats and the family circle is filled with them. At all recitals they are to be seen in large numbers, and this cannot be so clearly recognized now for the reason that the American Jews are gradually losing their Semitic outline and features. Although it is known that the Jew is the great supporter of music in New York, far out of proportion to his wealth—because the great wealth of New York is not concentrated in the Jews—there being no multi-millionaires among them—it is not generally known that the Jew is also the great active force in the propagation of the musical proposition itself. It is known that the managers of the dramatic enterprises here are mostly Jews, the syndicate consisting of Jews entirely, but the picture in the Herald shows that all this activity as illustrated in that paper on Sunday in the article referred to centres in the Jews; for the six pictures of the men are Semitic.

The first picture is that of Mr. Maurice Grau, who is a Jew, and then comes Mr. Herman Wetzler, who is a Jew, and then follows that of Mr. Walter Damrosch, who is a Jew, and then comes Mr. David Mannes, who, we believe, married a sister of the Damrosches, who is also a Jew. Then comes Mr. Frank Damrosch, who is a Jew, and after him Mr. Alfred Hertz, who is a Jew. The father of the Damrosches, Dr. Leopold Damrosch, had among his best friends the Jews, and was thoroughly identified with the movements of the Jews, having been particularly helpful in its musical department to the Ethical Society, which was established by an ex-Jewish rabbi as chief speaker. His son, Walter Damrosch, followed in his footsteps there. Lately, however, a great many of these Jewish people, who are connected with musical affairs, have been making some efforts to eradicate the impressions of their Semitic origin, and this must have some effect on their careers because New York, with a population of from 600,000 to 700,000 Jews, is quite a Jewish city—a much bigger town than was Jerusalem, so far as the Jewish inhabitants are concerned. There probably is no city on the globe today with as many Jews as are to be found in New York, and the Jews are very musical, and, as we said before, supporters of musical enterprises out of all proportion to their wealth and population. Therefore if they should at one time or another suspect that a Jew who looks to them for support is manoeuvring under the guise of Gentility (and we mean, of course, in the sense that he wants to appear as a Gentile when he is known to be a Jew) it might militate very much against his progress, par-

ticularly as it is a stupid proposition nowadays anyway.

In a community such as this where the wealth is not concentrated in the Jew, where a great combination composed of Vanderbilt, Astor, Gould, Yerkes, Clark, Carnegie, Ryan, Morton, Baker, Rockefeller, Whitney, Flagler, Stillman, etc.—multi-millionaires, making the Jewish wealth appear very insignificant—in such a community there is no prejudice against Jews, because prejudice against the Jews has generally arisen where they have been, out of all proportion to their population, wealthier than the rest of the communities, and where there has been no direct evidence as to how that wealth was accumulated and suspicions were excited as to how Jews should become wealthy when they were such a small minority of the population. But here in this city and country where the Jewish wealth is a very small item as compared to the great wealth, where very few Jews are identified with the great movements that produce vast wealth, there is no prejudice, and there is no reason why any Jew, whether he be Mr. Grau, Mr. Wetzler or Mr. Damrosch, or any other Jew, should make the futile effort to appear as a Buddhist, or a fire worshipper, or a Hindo hoo-doo. It is a gratifying thing for the Jewish pride to know that all these musical affairs are in the hands of Jews.

Concerning the article itself in the Herald, the interviews therein give a personal and subjective idea as to the impressions made upon each person regarding the music in New York. New York is not a musical city. The first thing necessary for a musical city, or for a city that is to be called musical, is a Permanent Orchestra. There is no such thing in this city, and therefore we cannot be called musical. The orchestra is the basis of it all. Until we have that we cannot make any claims.

MARCONI'S system of wireless telegraphy is another large stride forward in the unceasing march of progress. Every such achievement serves as a further stimulus to human energy and ingenuity. A great invention invariably brings others

### FACTS FOR MERE MUSICIANS.

in its train. The telegraph induced the telephone, and the telephone induced the phonograph. A fellow countryman of Marconi's is out with an announcement that he has invented a hydroscope (referred to in this paper last week), with which we will be enabled to see to the bottom of the deepest ocean. But all these evidences of almost superhuman genius must pale before the latest weird and wonderful achievement of several New York daily newspaper music reporters. We had become quite accustomed to reading what they do not know about concerts which they attend. But now—mirabile dictu—they tell us what they think they know about concerts which they do not attend! Marconi was in New York last week, presumably to investigate this new manifestation of his invention. The actual data of the phenomenon are that two music reporters sat at Sam Franko's concert in Daly's Theatre and without the aid of wires or mechanical contrivances of any kind distinctly heard music which was being sung at that moment in Mendelssohn Hall, eleven blocks away.

Two singers, George Devoll and Edwin Isham, who have won an enviable artistic reputation in London and in Boston, gave a concert at Mendelssohn Hall Tuesday afternoon. The Siamese reporters, from the Tribune and the Sun, attended in a body, and promptly after the first number on

\* More than \$2,000,000 a year is spent in this city by the public for musical entertainments.



the programme, left in a body. Before we go any further in this scientific research let us regard, side by side, the reports of the Devoll-Isham concert printed in the Tribune and in the Sun on Wednesday morning.

## Tribune.

\* \* \* The concerts were a recital of songs, solo and duet, by George Devoll and Edwin Isham, which began at 3 o'clock in the afternoon in Mendelssohn Hall; the second of Sam Franko's concerts of old music, at 3:30 p. m., in Daly's Theatre, and a concert by the Dannreuther Quartet in the Chamber Music Room of Carnegie Hall. Had the Mendelssohn Hall offering turned out to be of a considerable artistic calibre there would be occasion for an expression of regret that it came in conflict with the concert in Daly's Theatre. As it was, there was no occasion for even the mildest deplorings. To judge by their singing of two duets by Mendelssohn, Messrs. Devoll and Isham are the mildest of gentlemen. Their offerings are as tea at a 5 o'clock in gentlest Boston, or mush at a girls' boarding school far from the strenuous world. The gentlemen are neatly synchronized, very neatly and accurately indeed, but they seem to feel too much for manly utterance; which is deplorable in a day a trifle overfond of vigor. In spite of the pretty interest in the music of the eighteenth century which Mr. Franko has fostered with his archaic concerts, the spirit of the time, irritated, probably, by the pallid innocence of the Mendelssohn Hall singers, rebelled a trifle against the Bach concerto which Mrs. Dolmetsch played with an accompaniment of \* \* \*

On examining the program of this concert we find that the first number was a couple of duets by Mendelssohn, "Greeting" and "The Harvest Field."

The Tribune reporter admits that he heard only these two songs, and he acknowledges that they were sung mildly and that the singers are "neatly synchronized" and accurate. Now are not these precisely the qualities that are called for by the two inoffensive songs of Mendelssohn? What would the Tribune reporter have said if Messrs. Devoll and Isham had bawled this music like a Wagner duet or sung it with the sawdust passion of an Italian operatic aria?

By the way, while we know what the paragrapher means when he speaks of synchronization, we must point out to him that the term is not permissible in music. To "synchronize" two things they must be made to happen simultaneously. Does this mean that the singers sang in time, that they sang at the same time, or that they sang the same things at the same time? Explanations are due the unwary readers of the Tribune. The reporter is suffering from a clear case of synchysis, and for

## Sun.

An extraordinarily large audience assembled in Mendelssohn Hall yesterday afternoon to hear two singers hitherto quite unknown in New York. Although this modern Athens is generally on the lookout for some new thing, it usually requires to be coaxed a little before it will believe in it. The two singers who appeared yesterday are to be congratulated on the readiness of the public to accept them as the proclaimers of a new thought. The gentlemen were George Devoll, tenor, and Edwin Isham, baritone. They had a program arranged on the customary lines, including duets for the two and solo "turns" for each separately.

The gentlemen disclosed light voices of soft and sensitive quality. They sang gently together in a modest, retiring style, perfect in its politeness and delicate in its continence of emotion. For a quiet afternoon at home nothing could be better than the manner in which they sang two deadly respectable duets by Mendelssohn. Neither the music nor the delivery of it would cause the slightest disturbance to a hostess or her guests. Let this not be misunderstood. There was nothing offensive to musical sensibility in their singing, neither was there anything to arouse it. It was very precious.

the benefit of all concerned we will add that synchysis means "confusion of words."

How does the Tribune reporter know that the "offering" did not "turn out to be of a considerable artistic calibre," when he was not in the hall while it was taking place? And how does he know that the "offerings" are as tea in gentlest Boston? Has he ever been invited to tea in gentle Boston? He is a presumably competent judge of boarding school mush. These men no "manly utterance," no "vigor?" How can the Tribune reporter make such an assertion when he did not stay to hear them sing Liszt's "Le Désir," Amherst Weber's "Night in the Desert," Wallace's "Freebooter's Song," and Handel's "O Sleep, Why Dost Thou Leave Me?"

The other wonder worker, on the Sun, says that New York—which he calls "this modern Athens"—is on the lookout for some new things.

Musical New York is certainly on the lookout for some new and competent daily newspaper music reporters. The statement is untrue that Messrs. Devoll and Isham's program was "on the customary lines." New York has not before to our knowledge heard a recital of duets and solos sung by a tenor and a baritone. The allusion to "turns" is both elegant and musical. The Sun reporter, too, praises the manner in which the Mendelssohn numbers were sung. How about the other fifteen numbers on the program which you did not hear, Mr. Sun Reporter? Were those, too, "deadly respectable," "soft and sensitive" as to voice, "modest and retiring" in style, and "continent of emotion?" You don't know? Why not? Is it not your business to know? And how can you say truthfully that "there was nothing offensive to musical sensibility in their singing, neither was there anything to arouse it?" Perhaps after you left there was something offensive, or perhaps there was something to arouse musical sensibility. How do you know whether there was or was not. How dare you damn a whole program of seventeen numbers when you heard only two? On what grounds can you justify your criticism? Are your ears so long that they reach from Daly's Theatre to Mendelssohn Hall?

Truly a precious pair, these two devoted reporters. In the days of the French Revolution certain shameless judges condemned to death innocent persons without a hearing. History seems to repeat itself when music reporters are permitted to condemn artists without hearing them. All this is fair, and broadminded, and just, and gentlemanly. And oh, it is so musical.

THE articles in the daily papers this week regarding opera indicate fully that the critics have finally come to the conclusion that THE MUSICAL COURIER, in its many years of campaign against certain conditions of the opera, has been correct. They now admit that

there has been no ensemble, and that we need an ensemble; that there has been no proper mounting; that there have been no rehearsals; that all these accessories have been carelessly managed, while the star system has received all the attention. Mr. Grau himself in an interview in the Herald of Sunday admits the same thing. It is rather late in the day for all these men to come forward and discuss this question, which has been treated ad nauseam in the columns of this paper for years. It is very well understood by the community and by the world of music in general that it is due to this paper that these matters have received such

attention as to prove finally why the opera is in its present jeopardy; for, as the paper truly said, there are no great stars to be found any longer such as the Metropolitan Opera House public has accustomed itself to listening to, therefore any new impresario or new opera manager will find it impossible to satisfy the cravings which have been stimulated by this false theory of the star system. The only way this Metropolitan Opera House can continue successfully, financially speaking, and receive the support of the fashionable element, is through the star system, and that star system cannot be continued without stars, and there are no stars.

## "IN FAIRYLAND."

ORLANDO MORGAN is a well known musician in London who is connected with the Guildhall School of Music. He was also the teacher of Liza Lehmann, whose "Persian Garden" was known as a successful popular musical production. He wrote something similar to the "Persian Garden," so far as the musical fabric is concerned, and called it "In Fairyland," and this was given for the first time January 30 at Mendelssohn Hall, with Anita Rio, Florence Mulford Hunt, Dr. Ion Jackson and Julian Walker, the latter as substitute in place of Dr. Carl Dufft, who was unable to be present. The composition is grateful, shows musically schooling, and gives evidences of a poetical nature and endowment on the part of the composer. "Come, Follow Mab," was the chief success of Mrs. Rio, one of the successful pupils of Florenza d'Arona. In all respects except enunciation Madame Rio deserves the highest praise, and in this she also shows capacity, and just because of this fact she should be very careful and continue to concentrate her attention upon it, particularly in such compositions as "In Fairyland," where enunciation is a matter of the most supreme importance.

Florence Mulford Hunt, the mezzo soprano, sang "Adieu," together with other parts of the work, and gave evidence of a splendid voice, thoroughly and scientifically placed and a temperamental feeling which promises to develop into an artistic spirit of a high order. She has recently been coached under the authoritative direction of Herman Klein. The tenor, Dr. Ion Jackson, sings with warmth and color and with understanding, and he, as well as Julian Walker, received many recognitions, as did also the ladies, for the work they did in this beautiful little production. Their ensemble was effective, and, altogether, the production was worthy of reproduction.

Hans Kronold, the cellist, was applauded for his excellent work, and F. W. Schlieder, the accompanist, must be congratulated on the efficiency of his performance. There were a good many professional people present.

## Ada Crossley's Recital.

MISS ADA CROSSLEY gives her first New York recital at Mendelssohn Hall, Friday evening, February 6. The distinguished Australian contralto has made immediate and conspicuous successes each time she has appeared in this country, and her vogue will doubtless become as great here as it is in England. Immediately after her debut at Mr. Bagby's Monday musicale at the Waldorf the day after she arrived, Miss Crossley went to Toronto for a recital with Rafael Joseffy. She returned to New York to sing at a drawing room musicale at Mrs. Thomas Murray Mitchell's. January 29 she gave a joint recital with Gregory Hast at Detroit, Mich., and tomorrow evening she will sing at Mrs. Herman Oelrich's. The program for Friday evening, which is of especial interest, follows:

Intorno all'idol mio.....Antonio Cesti (1630-60)  
Hark, the Echoing Air.....Purcell (1692)  
(Arranged by Alfred Moffat from the opera of The Fairy Queen.)  
Caro mio ben.....Giordani  
Se Florindo è fedele.....A. Scarlatti (1699-1752)  
Die junge Nonne.....Schubert  
Paysage.....Reynaldo Hahn  
Allerseelen.....R. Strauss  
An das Vaterland.....Grieg  
Liebestreu.....Brahms  
A Garden Song.....Charles Williboy  
(From the Hawthorne and Lavender of W. E. Henley.)  
Phyllis et Corydon (Minuetto).....Giovanni Martini (1706-84)  
Oh, That We Two Were Maying.....Ethelbert Nevin  
Battle Hymn.....C. Villiers Stanford  
Since We Parted.....Frances Allinson  
New Year's Song (seventeenth century).....Albert Mallinson

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10:30 A. M. daily.

# The Critic's Opportunity.

"New York Ideals of Dramatic Singing."

## FIFTEENTH PAPER.

IS it possible for a person not in regular attendance upon the Metropolitan Opera House to ascertain what is going on there from the reports in the daily press? Judging from what has been published in three leading newspapers upon "Der Ring des Nibelungen" it is not.

A police reporter who had never seen a Wagner score, who could not tell "Otello" from "Siegfried" by the hearing of the ear would, were he willing to sit out a performance and give his attention to it, be capable of a more intelligible, not to say entertaining, account of what took place on the stage than can be gathered from six columns of solemn propaganda penned by three of the most expensive critics in town and printed in as many serious newspapers professing to consider music an art as well as a science, and paying liberally to have it treated as such. What strikes one most forcibly, in a more or less laborious perusal of these six columns, is that the points on which the critics manage to agree are matters of mere detail, trivial in themselves and frequently without any bearing upon the performance, immediate or remote. Those upon which they disagree range all the way from matters of the most vital importance in artistic interpretation to the most insignificant details of ocular observation.

A police reporter would, at least, know what went on before him. If one reports a street fight, or a fire, he must either witness the event or take his report from eyewitnesses; and must, in the latter case, be at some pains to verify the details that come to him by word of mouth. If two witnesses give conflicting reports of the same event he must find means of harmonizing them. Should he turn in a report that contradicted itself, not once but many times, both he and it would be thrown out of the office.

In accounts of the same affair turned in by half a dozen reporters the main facts, the body of the report, will always be the same, though the details may vary slightly and the language differ considerably, from the blunt, businesslike expression of the old stager to the mounting hyperbole of the raw recruit. To the reporter accuracy is Heaven's first law, and though he does not always achieve it by reason of the ways and byways in which he is compelled to gather his news, because he cannot see everything himself but must take a portion of each day's report from the mouths of others, his work is always intelligible and clean cut. The reporter works anywhere from fourteen to twenty hours a day, on extraordinary occasions puts in twenty-seven hours to the day; gets, in some cases, only fourteen dollars a week; may even get less if he is on space, against the critic's fifty, and enjoys not one of the perquisites that attend the critic's triumphant career. He dare not use the columns of his paper to make his friends and unmake his enemies. He cannot levy tribute on those to whom his favor is necessary and he gets no glory out of what he does. His ingenuity is apparently without limit; his patience indomitable; his energy unflagging. He furnishes the brains and the sinews of the press, all that makes the colossal enterprise what it is. He gathers his news as a diver gathers pearls, below the surface of things, passing it on anonymously, and, in the

course of a long career may never once come to the top—never be heard of by name. Compared to the daily grind in which he lives the work of the critic would be even as the Heaven of the Psalm singers, one endless holiday. There are hundreds of men in New York who would be willing to accept the position of official critic at the Metropolitan at a salary of \$14 a week, and the results of their labors would not only furnish more "interesting reading" but it would be more reliable as a statement of facts.

The reporter is not a law unto himself. He knows that other men are out attending to the same matters with which he is occupied and that if his report does not tally with theirs, at least in the main points, he will be called to account. The critic is a law unto himself, partly because there is really no canon of criticism and one opinion has as much weight as another; and partly because those whose business it would be to edit his copy, if it were edited, are conscious of an abyssmal ignorance with regard to the subjects he discusses. So accustomed is he to dealing with affairs from the strictly personal standpoint that it never occurs to him that he should make some attempt at reporting accurately those matters of detail in which there cannot possibly be room for two opinions. For instance, one critic says:

These performances have in a special degree imparted the feeling of unity from the fact that throughout them the same singers have represented the same characters. \* \* \*

Another declares with reference to the same set of performances:

The conditions in which the great tetralogy was presented were unfavorable, and to tell the truth, inartistic. \* \* \* It is not by such methods as this that a true interpretation of the huge tragedy of Wagner can be set forth. An ideal cast for the tragedy would contain individual representations of each of its personages. \* \* \* There is no reason, except one of accommodation to the management, why it should not always be thus. In short, the four dramas of this series should invariably be treated as acts in one titanic play. They should be presented in close succession, without intermezzi in the form of works of other composers. They should be given with casts which would make the identification of the characters easy for the public. And they should always be performed with the closest possible attention to the numerous details.

Then comes a third:

In one respect we have returned to our early notions. The dramas were not given without excisions, as they were three years ago. On the contrary, the cuts made by Mr. Hertz were as numerous as those made by Mr. Seidl. These cuts ought not to be peered into too curiously. There is no ideal attitude toward Wagner's works anywhere in Germany, and one is not to be expected here, where their language is strange to the multitude, however large the contingency of opera patrons that understands it. Besides, the fact that all the parts of the tetralogy are brought forward in sequence is not a reason for preserving their integrity against the claims of common sense and communal comfort, but an argument in favor of their abbreviation. It has been said in this journal before, and may be repeated, since no change of heart has been wrought in the reviewer by the representations of recent years, that as the Nibelung dramas are given nowadays they vex the souls of the reasonable and judicious less when given dissociatedly in pretense as well as in fact than when given in the so called cyclical manner. It is not only that thus they are less taxing to the endurance of the listeners—they are also less aggravating. \* \* \*

Were it possible to use the word system with reference to New York criticism it might be said that for at least twenty years a systematic attempt has been made to hammer into the American public the belief that the Wagner tetralogy is the last word in music drama; that because of it all other music whatsoever has become superannuated if not obsolete; yet here is a professional musician, a professional critic, a German by birth, who for twenty years has posed in New York as an author-

ity on music, who can find no word to describe the cycle when given entire, but "aggravating."

When this is the feeling of the Germans and the critics themselves, is it any wonder that the general public remains indifferent to the effort to implant a foreign product forcibly in their midst? What has the propaganda of the last twenty years amounted to, and why should it amount to anything since the critics themselves do not believe it? Do we not read in every line of the six columns published Sunday, January 25, and between the lines, a cynical disbelief in and an utter weariness of the whole farcical business?

The critic of the Times, speaking of Anthes' Tristan, says:

It is destined to show the stimulating effect of New York ideals of dramatic singing; the others (his other roles) are formed on models that are not accepted here as the highest exposition of the Wagnerian style.

This has a peculiarly rich flavor in view of the facts. The "New York ideals of dramatic singing" receive further illumination in the following concerning Anthes from the same criticism a few paragraphs further on:

Why in the first act of "Die Walküre," after explaining to Sieglinde his troublous lot, does he calmly turn his back upon her and sing mellifluously:

Nun weisst du, fragende Frau,  
Warum ich Friedmund nicht heisse!

Wagner directs him to do it with "a gaze full of the fire of grief upon Sieglinde."

He might as well, should the notion seize him, sing the passage standing on his head; for it is highly improbable that those who were listening to him could tell what he was singing with the exception, perhaps, of the critics who had examined the score and the few persons sufficiently familiar with the opera to remember what lines came in that place. The critic goes on:

Mr. Anthes' voice is of various quality at different times, but more often than not is hard and metallic, and his disconnected phrasing, which has before been noted, is prominent.

"Various quality" is almost as piquant in this connection as "New York ideals." Only a few lines above the same critic says of Anthes:

His performances of Loge, of Siegmund and of the young and the mature Siegfried have confirmed the knowledge that we have previously had of his experience and skill.

With reference to the stage management the Times says:

The stage pictures were animated with a new spirit and presented in a new way. The management of the lights was one of the most noteworthy of these features.

But the critic of the Sun declares:

The management of the lights in various parts of the prologue was very bad, but, as the department of lights at the Metropolitan seems quite hopeless, this matter may be dropped with the single suggestion that it would do all concerned good to go to a plain theatre once in a while and see how easily these things can be done by those who know how.

If a man is sitting in front of the stage and can manage to keep awake there is no reason why he should not be able to tell whether the lights are well or badly managed. The seats occupied by these critics are among the best in the house and if, from these points of vantage, they cannot cognize the obvious, why should we countenance their pretensions in dealing with more abstruse matters of technic and interpretation? Of course, if the critic is across the street drinking Pilsner at the time the lights are turned on and is depending upon his memory of what happened at the same time last year for what is taking place on the stage, the lights may, merely as a matter of malignant chance, work better than usual in his absence. There is nothing that is more crammed with pitfalls for the unwary than a musical performance of any sort; and it seems that in twenty years of musical criticism these gentlemen might have discovered this fact, had they not been constitutionally lacking in the power of accurate observation.

In reference to the scenic accessories the Times says:

The representations were given with nearly the same scenic arrangements as have been used in previous years.



Those of "Das Rheingold" are beautiful and appropriate, especially the first scene, representing the glimmering depths of the Rhine.

The critic of the Sun with characteristic perversity proceeds to flout the claim. The Sun:

Mishaps were much too numerous in the recent exhibitions. Some of the bad effects in the stage business were not mishaps. For example, it is destructive of all illusion to see the three Rhinedaughters in the prologue swinging slowly to and fro on their invisible wires like pendulums. The directions of the score as to their various movements, all of which are accompanied by significant passages in the text or the music, were almost wholly ignored. It was foolish for the orchestra to play the music descriptive of their rapid swimming in the sport with Alberich when they simply bobbed up and down like floats on fishlines.

The Sun also furnishes additional light on "New York ideals of dramatic singing" as follows:

In "Siegfried" the worst mishap was the splitting of the anvil as soon as the young hero touched it. That was the fault of the overnervous Anthes, who touched the trigger accidentally. It is probable that a fine actor would have found some way out of the dilemma, but it must be admitted that the tenor had little time to think about it. Nevertheless, it was ludicrous for him to drive his blade into the yawning cleft and cry:

"Schau, Mime, du Schmied;

So schneidet Siegfried's Schwert."

He had to sing the lines, but he would better have stayed away from that anvil. That is what an actor trained in the spoken drama would have done. In the second act the dawn came on with such a rush as might be seen only down in a Colorado cañon. As for the bird and the dragon, they are always absurd.

Criticism is based upon accurate observation and a reasonable desire to speak the truth. Without these criticism cannot exist, and if a man cannot give an intelligible and passably accurate account of the mere scenic display why should he pose as an expositor of ideals? Critics are paid four or five times as much as the ordinary reporter because they are supposed to be doing expert work; so far from doing expert work the combined results of their labor show that their contributions to the press could not pass unchallenged the test applied to ordinary reporting. Why do not the critics employ some reliable reporter to go to the opera house and procure for them the intelligible and consistent account of the actual happenings of a performance which they seem unable to obtain for themselves? They could easily get for \$15 a week a keen, alert reporter whose eagle eye no minutest detail would escape. He could witness the performance and report between the acts. Meanwhile the critics could enjoy their Pilsner in peace. They might sit in solemn conclave through the entire performance, far from the madding crowd and the "aggravating" influences of Wagnerian metaphysics expressed in tone, devoting themselves exclusively to the consideration of "thematic coincidence" and such other aspects of contemporaneous music as may be most congenial to their tastes, instead of having their "endurance taxed," as the critic of the Tribune puts it, until they are too fatigued to get their thoughts consecutively upon paper when finally, in the middle of the performance, the august body rises and files out for conference.

Many excuses may be made for one who is compelled to kill a certain amount of space between 1 and 2 o'clock in the morning; who must, under high pressure, hustle his thoughts into the cold, uncharitable world but half made up, while a dozen emissaries from the composing room are yelling in his ears for copy; sending his ideas forth as sheep among wolves. In such circumstances deliberation is impossible, and we know that there must be many a slip between the pen and the press; but when the "ruminating mind," to borrow a quaint and "luscious" phrase from the critic of the Sun, puts on its thinking cap, trims its lamp and, impregnably entrenched behind reference books and annotated scores, sits comfortably down, like Marius upon the ruins of Carthage, to "ruminate" on the wreck of the week's performances, we at least have a right to expect that the work of each critic shall present a consecutive and consistent whole, taken by itself, whatever its relation

to the work of other critics who have witnessed the same performance, presumably, under precisely the same conditions. When the last performance to be treated by him occurs on Friday evening the critic not only has ample time for ruminating, but for conference with his colleagues, with twenty-four hours intervening between the fatiguing exercise of listening to the music and the time of going to press for the Sunday issue. One would suppose that the critics would take advantage of this interval to come to some understanding among themselves. Even a statement that is obviously untrue will at last gain a footing with a certain class if it be sufficiently insisted upon by a number of persons who agree among themselves. Common sense and a reasonable regard for their own interests would suggest corroboration; but we have only to pick up the Sunday papers to see that chaos is come again, and to find the critics standing naked before their enemies as usual.

#### HADDEN-ALEXANDER RECITAL.

ON Saturday afternoon, at Mendelssohn Hall, before a large and representative audience, Mrs. Stella Hadden-Alexander gave an exceedingly interesting piano recital. In itself the program was of such unconventional construction that we reproduce it herewith in full:

Toccata and Fugue, D minor.....	Bach-Tausig
Fantaisie, C major, op. 17.....	Schumann
Sonata for piano and violin, op. 14, No. 3, E flat.....	Beethoven
Etude, op. 25, No. 11, A minor.....	Chopin
New England Idyls, op. 62, The Joy of Autumn.....	MacDowell
From hilltop to vale, Through meadow and dale, Young autumn doth awake the world; And naught shall avail, But our souls shall sail With the flag of life unfurled.	
From a Wandering Iceberg (Sea Pieces, op. 55).....	MacDowell
An errant princess of the north, A virgin, snowy white, Sails adown the summer seas, To realms of burning light.	
New England Idyls, op. 62, In Deep Woods.....	MacDowell
Above, long, slender shafts of opal flame, Below, the dim cathedral aisles; The silent mystery of immortal things Broods o'er the woods at eve.	
To a Water Lily (Woodland Sketches).....	MacDowell
Idyl, op. 28, No. 4.....	MacDowell
Silver clouds are lightly sailing Through the drowsy, trembling air, And the golden summer sunshine Casts a glory everywhere. Softly sob and sigh the billows As they dream in shadows sweet, And the swaying reeds and rushes Kiss the mirror at their feet.	
(After Goethe.)	
Polonaise, op. 46.....	MacDowell
Caprice Espagnol.....	Moszkowski
Barcarolle, G major.....	Rubinstein
Rhapsodie Hongroise, No. 12.....	Liszt

Mrs. Hadden-Alexander has long been known as one of the most studious and persevering of New York's pianists. It was evident that she had prepared her concert of last week with her customary industry and careful attention to detail. The Bach-Tausig number was played with well marked phrasing and nice discrimination of tonal values. Theme and counter theme were exposed clearly, but irregularity of outline was never apparent.

Schumann's big fantasia is almost too massive for the grasp of a woman. Mrs. Hadden-Alexander did not interpret it from the heroic side, but dwelt more insistently on its poetic content. In this the pianist found the true scope of her powers. Her talents incline toward the graceful, the lyrical rather than to the dramatic. Therefore it was that the second subject in the first movement and the entire finale sounded most convincing under Mrs. Hadden-Alexander's hands. She missed much of the grandiose sweep and passion of the middle section. The last movement was played with exquisite tone and taste.

The Beethoven Sonata, played with David Mannes, was an exceptionally able performance. Every good pianist is not a competent ensemble performer, but Mrs. Hadden-Alexander proved to be one of the exceptions. She was moderate and yet sufficiently in evidence to attain perfect balance.

The Chopin Etude was a brilliant display of finger skill and of temperament. The Moszkowski and Rubinstein numbers revealed softer moments, in which Mrs. Hadden-Alexander delighted the listeners with her sympathetic tone and clear cut technic.

The MacDowell pieces are interesting, but they are not equal to some of the earlier works of our best American composer. Mrs. Hadden-Alexander played them with spirit and imagination. The Liszt Rhapsody was a brilliant ending to a well played program. Applause and encores were strongly in evidence.



PATRICK O'SULLIVAN, now living in Berlin, is a young American composer from Louisville, Ky. He has just published a set of "Ten Morceaux" for the piano. O'Sullivan has been mentioned before in THE MUSICAL COURIER. Our Berlin correspondent was enthusiastic about a mass and some piano pieces in the small forms. It is announced, too, that this winter there will be performed in Berlin by Miss Zudie Harris a new Irish fantasia for piano and orchestra, from the pen of Patrick O'Sullivan.

In these Morceaux, his latest published compositions, the young composer strikes out successfully along very broad lines indeed. If his early works revealed some slight concessions to conventionality, both in melodic and harmonic treatment, these new pieces show an entire disregard of the pretty phrase and the obvious chord. No parlor music is this, no prey for the trifler, no thing of joy to the vaunting amateur. It is music from a musician to other musicians; it is music that is written by one who would rather make music than make money. You might not like Patrick O'Sullivan's musical speech at first hearing. But hear it again. You must not be misled by the man's austerity, and by his occasional vagueness. There is thought in every measure, and in most of them there is poetry. In music the most significant idea does not always lie on the surface. So it is with at least six of O'Sullivan's ten morceaux.

The "Air de Ballet" is the gayest piece of the set. It is an enticing bit for the pianist, because its melody is pretty, its rhythm attractive, and its finale temptingly decorated with octaves, double notes and playable passages. It is not difficult. O'Sullivan leaves this light mood in the "Chanson Orientale." Here we have a sad song, with an Eastern lilt, and in the impressive key of B major. The metre of the melody, 6-4, following a short lento introduction, lends breadth and pathos to the chant. Appropriate figurations, woven in with skill and tact, suggest the accompaniment of Eastern reed instruments. The piece seems to end with a question. A "Mazurka," in C major, is not quite the innocent dance that is implied by the title. O'Sullivan builds his "Mazurka" on the Chopin plan. There is passion in the piece, and there is tragedy, not altogether hidden by the graceful dance introduction, and the rollicking middle section. The final enunciation of the main theme gives the correct clue to the "Mazurka." The concluding measures are calm and graceful. As in Chopin Polish passion is here mixed with Polish politeness.

A set of four preludes are in the keys of A flat, in B, in C minor and in B flat minor. The first of these has a Schumannesque flavor, but it is in no manner reminiscent. Indeed, O'Sullivan's melodies are always thoroughly original. Thus, while the B flat minor prelude bears in its general scheme a resemblance to the mode of Chopin, neither in content nor treatment is there anything upon which the hunter of "thematic coincidences" could possibly fall. The little prelude in B is a curious study in key color. There are only two pages of music, but the progressions wander through a dozen different keys and finally lead back by a unique but simple chord device to the initial B major. The C minor

prelude is a concert study of formidable difficulty and extreme brilliance. Rapid passages in the right hand are set against a melody in which the thumb of the left hand—the "major domo," as Franz Kullak calls this digit—plays a prominent part. The tempo is allegro vivace, and anyone who can play in time the double scales and the arpeggios with which the composer regales the player on pages 3 and 4, must be the hero of many a hard fought battle with Czerny, Cramer, Clementi and Chopin (are not these the four C's of piano technic?) The "Nocturne," too, is a piece evidently designed for concert performance. It is built on the heroic plan, and might more fittingly have been called "Ballade." In a certain sense, this "Nocturne" reveals O'Sullivan's talent at its very best, for it speaks to the interpreter with directness and force. There is only one measure of introduction—a B flat arpeggio with a characteristic E natural—and immediately the composer has created the desired atmosphere. A luscious melody of big, broad half tones is announced, sustained by an opulent accompaniment of wide stretching arpeggios. Then follow several technical nuts to crack in the shape of the opening melody, repeated and tucked away between interspersed passages (for the right hand) of thirds and sixths. The effect is original and effective. O'Sullivan seems to be fastidious in his *klaviersatz*—all the obvious and hackneyed technical combinations are neatly avoided. The poco a poco agitato episode, in triplets, is carried to a resounding climax, which in turn dies away into a few soft modulations that lead back to the first subject. This is sung once more, embellished with cadenzas and arpeggios that traverse the entire upper half of the keyboard in rapid flight; and finally, after a short chromatic sequence in thirds and sixths (O'Sullivan is fond of his little joke) this truly beautiful nocturne is brought to a quiet and logical close. The last two pieces in the set are "Irlandaises," one a march and the other a typical Irish quickstep. The march is not joyous. The tinge of melancholy is perhaps too prominent. It is a march of the rabble, of the dissatisfied, of the dispossessed, of the hungry. Perhaps this "program" is all too prosy. However, the triste motive seems to imply some such interpretation. The quickstep requires fleet fingers and a firm sense of rhythm. The lento interruption, in minor, affords a peculiarly potent contrast.

These written descriptions of piano music are at best unsatisfactory. The point of the musical story remains untold. It can be appreciated only by a hearing of the works. However, attention cannot be drawn too often to our really gifted American composers. Patrick O'Sullivan is one of them.



By edict the managers of Covent Garden, London, have decreed for their coming season that Wagner must be listened to with bared heads. Isn't England a bit behind the times, as usual? Nearly all of the other nations have long ago taken off their hats to Wagner.



A Melbourne critic was recently driven to wild flights of rhetoric by the singing of Nellie Melba. The impressionable gentleman penned these fervid lines: "There is moonlight in that perfumed garden, and its silver beam rests on that maiden heart, and steals into that virgin voice to give it tones of more than earthly charm." In more ways than one it is a good thing to possess imagination.



Thomas J. Kelly is one of the most competent music critics in the West. His regular column in the Omaha Bee is always interesting, and sometimes a delight. He hits from the shoulder and his aim is true.

Last week Mr. Kelly indulged in some quiet sarcasm at the expense of those newspapers which are daily printing "Poems One Ought to Know." Mr. Kelly says that he intends to print a series of poems

entitled "Poems One Ought to Forget." He will confine his selections to published translations of foreign texts from well known songs. The first example is the text of Carl Lowe's famous ballad, "Die Uhr" (The clock). Here follows a literal copy of the published English translation. The rhymes are especially effective, Mr. Kelly thinks:

#### THE CLOCK.

Where e'er I go or wander  
A clock I have with me;  
It never fails to tell me,  
What time it is o' day.

A Master's hand has form'd it  
And wonderful are its works,  
Tho' at its regular motion,  
My foolish heart often repines.

On many days dark and gloomy  
I'd rather it would have gone fast  
And slower I often wished it,  
When friends round the festive board sat.

In all my sorrows and pleasures  
In storm and peaceful calm,  
Whatever in life befell me,  
In measured cadence it ticked.

It struck at the grave of my Father  
It struck near the bier of my friend,  
It struck on love's blushing morning,  
It struck on my bridal day.

It struck at the cradle of childhood  
And oft yet strike it will,  
When God in his merciful goodness  
Vouchsafes me brighter days.

And when it sometimes ran slower,  
And threaten'd its motion to cease,  
The gracious Master always  
Again its works repairs.

But should it stop altogether  
Then useless would it be.  
No other but he that form'd it,  
Can its shattered springs restore.

To Him that made it I wonder,  
And He dwells far from here,  
Beyond earth's farthest confines,  
In dim Eternity.

Unto His hands I'd return it,  
With grateful childlike prayer,  
Not I, O Lord, its destroyer,  
Its course was run, it stopped.



Pugno told a good story when he was here, of the young Frechman who went to a noted Parisian drummer for instruction on the tympani. "My dear young man," asked the teacher at the beginning of

the first lesson, "have you a good ear?" If not there is hardly need of your trying to learn the tympani."

"I have absolute pitch," assured the pupil.

"And how about your sense of time?" continued the teacher; "that is of paramount importance; it is much more important as a matter of fact than the good ear."

"I think I can keep perfect time," replied the young man.

"We'll see, we'll see." The tympanist placed some music before his pupil, and handed him a stick. "There is a forte tone for the kettle drum in this adagio, but before you get to it there is a pause of 168 measures. Now I'll sit down in front of you, and lead with this pencil and count."

The young man raised his stick and waited. The teacher began to count the adagio measures very slowly. "One-two-three-four-five-six-seven-eight-nine."

Half an hour later the old tympanist was counting "sixty-five, sixty-six, sixty-seven, sixty-eight, sixty-nine."

At the three-quarters of an hour the young man heard "106, 107, 108."

At "124" the leader, still beating time with his right hand, pulled out his watch with the left, arose and said: "The lesson is over. You will please come on Thursday for your next instruction, and we will then continue with this beautiful adagio."

LEONARD LIEBLING.

#### Mrs. Poole-King's Reception.

MRS. CLARA POOLE-KING held her musical reception last week, at which some exceedingly good music was heard. Among those of her pupils that made the greatest impression was Miss Grace Fox, whose beautiful soprano voice was listened to with marked approbation. This young woman has a wonderful career before her. Another of Mrs. Poole-King's pupils, Mrs. Gillespie, soprano of Second Church of Christ, Scientist, at Kansas City, and Miss Bishop, whose operatic successes have been noted before, are examples of what can be done under experienced vocal tuition. Besides these few there are many artists now before the public, both in this country and Europe, that owe all to Mrs. Poole-King's excellent care.

#### Mary Louise Clary.

MARY LOUISE CLARY has been invited by that celebrated Canadian musician and manager, Charles A. E. Harris, to assume the contralto roles in the principal cities of his "Cycle of Musical Festivals of the Dominion of Canada." The places covered include Toronto, Ottawa and Montreal, in each of which several concerts are to be given. One of these will be the premier presentation of the "Coronation Mass of Edward VII," so called by permission of the King, and likewise dedicated to Queen Alexandra. Among other important works will be Sullivan's "Golden Legend" and MacKenzie's "Dream of Jubal."

#### Lewis W. Armstrong Sings.

LEWIS W. ARMSTRONG, the baritone, last week was engaged by the Lockwood Collegiate School, of Mount Vernon, to deliver a series of lectures on voice culture. February 6 he gives the first lecture recital, subject, "Folk and Art Song."

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SHERMAN, CLAY & Co.'s,  
SAN FRANCISCO, January 26, 1903.

**M**R. AND MRS. EDWARD MACDOWELL were entertained at the California Conservatory of Music, Saturday afternoon, with an informal reception. Two hundred or more guests, mostly students of the conservatory, were assembled to meet the pianist-composer, and a most enjoyable time followed. At the request of Mr. MacDowell, Mr. Bendix played a part of the "Sonata Tragica" and the "Moonlight Sonata" of Beethoven. The house was tastefully decorated with flowers.

Within two or three weeks, the exact date is not fixed, a recital will be given by the California Conservatory of Music at Steinway Hall.

In this connection I am reminded of a rumor that Campanari is about to return to Italy. The truth of the matter is that when Campanari accepted Mr. Bendix's offer, a contract for two years was drawn up and signed by both Mr. Bendix and Signor Campanari. Both being entirely satisfied, there is no occasion for any violation of the contract on either side, and the Signor in my hearing, in fact, to me personally, has expressed his pleasure in being here, both as to place and people.

The concert which is to present Dr. H. J. Stewart's own compositions, and which I announced last week, will take place at Steinway Hall on Tuesday evening, February 3, under the patronage of Mesdames Wm. Alvord, Horace Davis, Walter Dean, M. H. de Young, J. Downey Harvey, James Hogg, Osgood Hooker, W. H. Mills, F. M. Pickering and Isaac L. Requa. The soloists will be Miss Alma Berglund and Mrs. Grace Davis Northrup, soprano; Mrs. J. E. Birmingham and Miss Ella S. McCloskey, contraltos; J. F. Veaco, tenor; L. Homer Henley, baritone; violinist, Nathan Landsberger.

Louis H. Eaton, organist and director of Trinity Church Choir (Episcopal), of this city, announces the importation of a new tenor—Newell E. Vincent, of St. Louis, who has been specially engaged for the position in Trinity Choir. As Mr. Vincent bears an enviable reputation in St. Louis and comes highly recommended, this may be looked upon as a decided acquisition, not alone for Trinity, but for the city as well.

Mr. Eaton in his short sojourn among us has perhaps won more favorable opinion, both personally and as to his prowess as a musician, than nine out of ten who elect to adopt the metropolis for their future scene of musical life and work. Aside from the large classes he handles in our city and the choir work, he has a large choral society in the pretty mountain town of St. Helena, where there is much musical enthusiasm. To this he goes once a week, and there is an urgent request for his services in the same capacity in Napa, which he will consider if he can find room for it. Mr. Eaton easily wins for himself the flattering press notices he receives continually for his work, as he is a perfect master of pipe organ, being a favorite pupil of the celebrated Guilmant, and is no less fine in piano technic. Of late he has brought his family from his old home in the East and has taken up his residence at 1676 Broadway, where he also has his music studio.

Mme. Marie Tietjens, who has for some years been an able exponent of English opera, is now sojourning in Naples, Italy, making a special study of Italian opera. Madame Tietjens is a niece of the famous Therese Tietjens of beloved memory, and inherits much of her renowned aunt's temperament and vocal ability. An American girl, born and raised in the capital of our State, Sacramento, at an early age she gave evidence of having a voice of remarkable sweetness and flexibility. Encouraged to study she did so, placing herself under Addie Carter, a local contralto of note, and after a time decided to go to Europe,

where she has relatives. At seventeen she took her destiny into her own hands, and after years of hard, unremitting study under famous masters in both England and Italy, she made her debut with instantaneous success. She has sung with the Carl Rosa Company in opera and traveled much on the Continent, both in her own concert work and with Adelina Patti. Madame Tietjens is a woman of striking appearance. It is possible she may tour America within a near future.

Mme. Sarah Wolden gives two concerts at the Alhambra Theatre February 2 and 4. She is announced as composer-pianist and operatic soprano, a combination rarely successful and which will be awaited with interest. Her programs are well chosen, however, and at least she has a good reputation.

De Lussan is announced for February 10 and 14, and, as she is an old time favorite, her reception is an assured one. She sings at Steinway Hall.

At the Papyrus Club's last meeting Miss Carrie Bright, a promising pupil of Sir Henry Heyman, played the following numbers for violin: "Walther's Preis Lied," from "Die Meistersinger" of Wagner, and Andante Religioso, Thome. Other numbers of interest were furnished by the Papyrus Ladies' Quartet, in Schubert's "Serenade," done most effectively, the quartet being composed of Miss Millie Flynn, Mrs. Briggs, Miss McCloskey and Miss Gertrude Wheeler. A Moszkowski number, op. 34, by Mrs. S. P. Blumenberg, one of Hugo Mansfeldt's most talented pupils; a vocal solo by Mrs. Briggs, a most sympathetic singer; vocal solo by Mrs. Stewart, and a charming group of songs by Miss Gertrude Wheeler, a rising young vocalist, who is being trained by Edward Xavier Rölker, who pronounces her a remarkable contralto, the songs having the additional interest of being Miss Wheeler's own composition. Miss Wheeler will sing at the first of the Kopta violin recitals. The Papyrus Club is composed of many talented women, among whom are some real artists. It was founded a year ago by Mrs. W. P. Buckingham, a member of the California Club, and is the women's Bohemian Club of 'Frisco. The president is Mrs. Marion Kinne. The Papyrus is soon to celebrate its first birthday, and already numbers on its roster some of San Francisco's most prominent women. The accompaniments at this concert were played by Mrs. Sutherland, the club accompanist.

MRS. A. WEDMORE JONES.

## ELLIOTT SCHENCK'S LECTURES

The New York College of Music Engages the Well Known Authority.

**A**LLEXANDER LAMBERT has engaged Elliott Schenck for a course of lecture recitals at the New York College of Music. The lectures are given Wednesday afternoons at 3 o'clock, and are free to the students and the public. The lecturer plays his illustrations at the piano.

Mr. Schenck's subject is "The History and Development of Opera." Beginning with the works of Peri, the lecturer considers composers in the seventeenth century, excerpts being given from the works of Monteverde, Caccini, Cavalli, Schütze, Kaiser, Handel and others to the time of Gluck. Ten lectures are to be given in all. The remaining six include "Mehul and Beethoven," "Marschner," Lortzing and Schumann," "Weber," "Wagner's Early Struggles" and "Wagner's Swan Song" ("Parsifal"). At some of his recitals Mr. Schenck has soloists to interpret the more melodious numbers of the works considered.

Mr. Schenck is perhaps the best known lecturer on musical subjects in this country, having lectured for many years in all of the principal cities of the East and South.

### Lillian Littlehales, 'Cellist.

**L**ILLIAN LITTLEHALES, the 'cellist, has been very busy with various engagements, in drawing rooms in New York and Washington, D. C. Besides playing at the White House musicale she played for the ladies of Trinity College, and gave an entire recital program with Josephine Sullivan, the Irish harpist, in the banquet hall of the Shoreham Hotel. January 6 she played for the Women's Club, of Orange, N. J. January 30 she played in Rochester, at the Symphony Society concert; February 1, in Buffalo; February 2, in Jamestown; February 4, in New York, for Mrs. Hugh Chisholm, of Fifth avenue. February 10 occurs the last of the series of chamber musicals in Syracuse. February 11 she plays in Little Falls.

### Leonard-Burr Reception.

**T**HE first of the two receptions to be given by Mrs. Elizabeth Leonard and Kate Stella Burr takes place next Monday, February 9, at 4 o'clock. The second, March 1, is to be for the special musical friends of these ladies, when a general gathering of prominent professionals may be expected.

### Import Them.

**A**T the Chevillard concerts in Paris the demonstrations are continuing. A few of these hisses and cat callers might do notable duty at some of our New York orchestral concerts. Not knocking anybody.

### Estelle Weil.

**E**STELLE WEIL, a pupil of Madame Meysenheym, sings the "Staccato Polka," by Muller, with perfect style, reaching all the high C's with ease. She was a feature of Madame Meysenheym's recent recital.

### The Misses Reynolds.

**H**ELEN AND MABEL REYNOLDS, the violinist and 'cellist, are to play at the annual reception of the Presbyterian Union. This is an important gathering among Presbyterians, and the best music possible always forms a feature of the evening.

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## ROGER-MICLOS' TRIUMPH.

**L**AST night, Tuesday, Mme. Marie Roger-Miclos, pianist extraordinary from Paris, made her first American public appearance, with orchestra, before a fashionable and representative musical audience in the ballroom of the Waldorf-Astoria Hotel. Mme. Roger-Miclos has been in this country for several weeks, and her appearances in social Washington, where she was entertained by President and Mrs. Roosevelt and many of the foreign ambassadors, were chronicled by the New York papers as an instantaneous and striking success. Naturally enough these reports had served to excite the expectation of our local musical world to the highest possible pitch.

It was known here that Mme. Roger-Miclos was born in Toulouse, that she studied there at the Conservatoire, and carried off the prize when she was only ten years old. "A pianist of individuality," said Rubinstein, who heard her at this time. Offers for an American tour were refused by the prodigy's sensible parents, who took her to Paris and placed her in a class at the Conservatoire. There the little Marie spent several happy years of her artistic existence. A friend tells that the child was in the habit of drawing a long breath whenever she entered what to her seemed like a sacred edifice.

"Think of it," Marie said to her friend, "I am allowed to study where the greatest French composers and pianists received their education." Little did the girl know then that her own name would one day be enrolled among the famous pianists of France. It was an omen of things to come, however, when Marie Roger-Miclos won the first prize two years after she had entered the institution.

The Paris Conservatoire has indeed produced an astonishing number of the world's great pianists. Dourlen was the father of the French school of piano playing. And Dourlen's artistic lineage is one of musical blue blood. Dourlen was a pupil of Catel, Catel of Sacchini, Sacchini of Durante, and Durante of Alessandro Scarlatti! Dourlen produced Le Couppey, Herz and Marmontel, and of these three master pianists, the pupil descendants are Chaminade, Marie Jaell, Jacques Blumenthal, Henri Rosellen, Paladilhe, Pierné, Planté, Diemer, Risler, Dubois, Lavalée, Ketten, Lack, J. Wieniawski, Pugno, Ketterer, Bizet, Duvernoy, Guiraud, Berthe Marx and others too numerous for mention in this partial list. Mme. Roger-Miclos can look with pride upon the brilliant roll of her distinguished fellow pupils.

Our pianist's first significant concerts were at the Conservatoire, and at the Concerts Colonne and Concerts Lamoureux. The success was such as to bring lucrative offers from foreign managers, and appearances quickly followed in London, at the Promenade Concerts, in Berlin, Dresden, Leipzig, Vienna, Brussels, Prague, Antwerp, St. Petersburg, Moscow, Rotterdam, Amsterdam and The Hague. Everywhere Mme. Roger-Miclos won the approval of the public and the praise of the press. When after her tours she returned to Paris she was made a member of the French Académie, and she is today one of its directors of public instruction. Among the warm personal friends and ardent admirers of Mme. Roger-Miclos there have been such eminent musicians as Tschaiikowsky, Dreyschok, Franck, Godard, Lalo and Lamoureux, and of living celebrities there are Massenet, Saint-Saëns, Grieg, Paderewski, Pierné, Joachim and Albani. In Leipzig Roger-Miclos was dubbed the equal of Sophie Menter and Carreño. The *Monde Musical*, of Paris, went farther and called her "The Empress of the Piano." Wherever she went her individuality carried the day. Rubinstein had spoken with prophetic instinct.

This then is the artistic past of Marie Roger-Miclos,

who faced her first American concert audience last night. Our digression was necessary in order to illuminate certain potent elements that were brought out in the playing of this essentially French product in pianism.

As she stepped on the stage and the hum of conversation ceased, one thought seemed to be common in the minds of the large audience that gazed at Marie Roger-Miclos. A woman more regally beautiful, with features, poise, figure and dress more ideal in Grecian perfection of outline had never been seen on the concert stage of New York. She looked a figure from an Alma-Tadema canvas. She might have posed as an ideal Cleopatra. Bejeweled and robed in ineffable textures and embroideries, she might have suggested to some painter the seductive figure of Volilla. With her feet shod in adder skin Mme. Roger-Miclos could fittingly impersonate Amestris weaving her spells of joy and pain "from Shushan toward Ecbatane"; or Sheba's Queen flinging her radiance on the glow of Solomon's festal court. Marie Roger-Miclos might be anything and everything that the imagination could dictate. Hers is the style of beauty that fires the poet and the painter. Statuesque, broad of shoulder, deep of chest, with liquid eyes, coils of marvelous raven hair wound tight about her shapely head, full, arched lips, and a strong, finely chiseled chin, Marie Roger-Miclos is a woman who would have won fame for her beauty had the gods not enriched her besides with the dower of music.

The first piano number on the program of last night was Beethoven's C minor Concerto.

The orchestral introduction over, Mme. Roger-Miclos runs the three rapid scales in C minor that mark the opening of her solo. The scales are smooth, crisp and rhythmical. One important point seems to be immediately established—the player is not nervous. These apparently simple C minor scales have often spelt disaster for a frightened pianist at the very outset of his performance. Resolutely and sincerely Mme. Roger-Miclos announces the martial theme, and with softer tone and more elastic lines the lyrical second subject. She is an artist given to perfection of detail. The turns are finically correct as to rhythm and accent. The tones eloquent in the bass are made prominent but not loud. The scales are perfect. The French have long ago mastered the secret of prestissimo scale-playing and no French pianist has every played scales more crystalline or more fleet than Roger-Miclos. The concerto proceeds and the player retains her calm, confidence and polish. She is performing Beethoven's sunny C minor Concerto and there is no need for emotional display. Throughout the short orchestral interlude leading to the cadenza Mme. Roger-Miclos keeps her glance fixed on the keyboard. If she is aware that hundreds of opera glasses are studying her features, her demeanor does not betray it. Her poise is perfect. Then comes the cadenza, of very modern manufacture. Here we receive the first hint of latent energy and power, of temperament restrained. There are modern arpeggios, resounding left hand octaves, thirds and interlocked passages, all more suggestive of Liszt than of Beethoven. The cadenza is lacking in character and reverence, but it is played with sweep and power. A few more measures and the first movement is finished. The applause is strong, but within bounds. The audience is reserving its opinion. Mme. Roger-Miclos is compelled to bow several times.

The tender Largo of the concerto is exquisitely done, revealing tone of exceptional and varied color. It is evident that the pianist has a marvelous pianissimo. It is like that of Emil Sauer—deli-

cate yet distinct. And like Sauer, too, Mme. Roger-Miclos uses her pianissimo frequently, varying its quality with such skillful art that it never palls. In the Largo she has a chance to exhibit her clean cut trill, a cardinal technical virtue.

The rondo is perfect in form, conception, outline, and performance. Happy and rollicking in spirit, Mme. Roger-Miclos is thoroughly en rapport with Beethoven's merry mood. The pace is fast—almost too fast for the orchestra—but there is no violence to rhythm and no disregard of the niceties of phrasing. The famous chromatic scales are played with dazzling purity, and the keynote of this movement, as of the other two, is reserve, artistic reserve. The head dominates the heart. And this is precisely how we Anglo-Saxons like our Beethoven. There is no mistaking the significance of the applause this time. It was an ovation. Wreaths and floral horseshoes and monster bouquets are heaped on the stage, and the audience does not rest until the artist has bowed her acknowledgments half a dozen times or more. \* \* \*

There followed three little orchestral tidbits, very much out of place on a serious program, and then Mme. Roger-Miclos came forth to do battle with the Saint-Saëns Concerto in G minor.

As could be well imagined the French pianist was here in her particular element. She had played the Concerto for Saint-Saëns and her interpretation had received the master's sanction. In every measure of the work there were lively imagination, and spirit, and elan. The plastic introduction, in the manner of Bach, was given with broad and telling delivery. The sensuous B flat melody was phrased and colored with the taste and tonal resource of a vocalist. This is a fixed habit with madame. She has apparently been either a student of singing or a very keen and very musical observer. It is an example that some pianists might well follow. Too many of them phrase according to the exigencies of fingering and tempo. There were superb climaxes, carefully prepared and magnificently developed. Nothing was left to the inspiration of the moment. Mme. Roger-Miclos makes no such mistakes, for she is too good a musician. She moves with the music always and is first the interpreter and then the virtuoso.

The scherzo was a shimmering study in carezando, a silhouette, all web and woof. The lines were of hair, the colors were a mere suggestion. Fairy fingers could hardly have drawn an etching more deft and delicate.

The finale, usually moderated into a fair allegro, was taken at the prescribed presto tempo. The technical hurdles were cleared with flying leaps. Big, bold and resolute was the short episode in weird chord harmonies. All bravour and brilliancy was the coda, forced to the utmost limit in speed and vehemence. A clever rearrangement of the last few measures gave a final opportunity for impressive wrist technic, and then came thunderous applause and the usual after concert communion between artist and audience. Mme. Roger-Miclos at once made it clear that she would play no encores, and thereupon the demonstrators allowed her to retire.

It was more than a success; it was—much abused word—a veritable triumph.

### NOTICES FROM TODAY'S PAPERS.

Following are the notices of Mme. Roger-Miclos début, as published in the New York dailies this morning:

An audience enormous in numbers and festal in attire gathered last night in the large ballroom of the Waldorf-Astoria Hotel in order to hear Mme. Roger-Miclos, a Parisian pianist. This hall is not the best place in the world in which to give a concert of the refined kind, and naturally enough the débutante was at a slight disadvantage on that account. She introduced herself with Beethoven's Concerto in C minor, and as far as could be judged from the back of the hall the performance sounded



like one by Mrs. Dolmetsch. In the slow movement, however, one could detect delicate touch and a rhythmic precision unusual in the playing of women. There was no distorted sentimentality. The second number, Saint-Saëns' G minor Concerto, allowed Mme. Roger-Miclos to achieve a resounding success. Here she proved that she possesses not only most elegant and polished technic, but also real French esprit. The first movement was done with breadth sufficient to demonstrate that the pianist is a real artist, not only with her fingers but also with her head. The piquant scherzo was her best performance, and it is doubtful whether that movement has ever been played here with more taste and virtuosity. Mme. Roger-Miclos created such a favorable impression that one must look forward with special expectation to her early recital.—*Staats-Zeitung*, Wednesday, February 4.

Mme. Roger-Miclos made her American debut in the grand ballroom of the Waldorf-Astoria last night. There was something peculiarly apropos in the fact that her first appearance was made amid surroundings that have witnessed so many sartorial triumphs. Since her arrival from Paris Mme. Roger-Miclos has frequently set forth her views on Greek dress and her ardent desire that it shall, in some modified form or other, become the international style of dress. It would be improper, therefore, to enter upon her achievements as a pianist before paying some tribute to this phase of her high mission.

The pianist remained the only practical Greek illustration of the evening. So anxious was the audience to obtain a glimpse of it that everyone rose when she entered, and the floor being flat obtained in consequence a view of each other's backs. But this did not affect the ardor of study inspired, for, while applauding at the close of each movement, her hearers rose with her as she made her acknowledgments.

Of the second phase of her art Madame Roger-Miclos gave two illustrations—the Beethoven C minor Concerto and the Saint-Saëns in G minor. The first she played in a hard, unsympathetic manner, relying on strong contrasts, without shading, and a devotion to the pedal, with all its blurring consequences. The opening of the Saint-Saëns was no more fortunate, the tone produced being hard and deadened in attempts to force its volume.

With the Scherzando came quite other achievements, and there the pianist was in her very best, playing with delicacy, clearness and charming fluency.—*The American*, Wednesday, February 4.

Mme. Marie Roger-Miclos, a French pianist of high distinction in her own country, made her American debut last night in an orchestral concert at the Waldorf-Astoria. The entertainment was given in the large ballroom, which was uncomfortably crowded by one of those audiences often seen in this town at the first appearances of new artists. The reception of the visitor was cordial in the extreme and favorable comment was plentiful. The lady elected to display her powers in the performance of two concertos of widely different schools and to reserve performance of unaccompanied numbers for the recital which she is soon to give at Mendelssohn Hall.

Madame Roger-Miclos played Beethoven's C minor Concerto and Saint-Saëns' Concerto in G minor. The former is seldom brought forward in these days by virtuosos, for it is, in respect of its technical demands, by no means exacting, and calls for insight and musical intelligence rather than for a display of the more brilliant accomplishments of the executant. Although it is not so elevated in thought or style as the last two concertos of Beethoven, it has fundamental characteristics of the master's manner and demands sympathy with his musical temper.

The French composer's Concerto, on the other hand, has a wealth of superficial brightness and the unfeeling elegance of the Gallic school. It affords abundant scope for a display of delicate touch, of varied color and of clear digital treatment. It was in the music of her countryman that Madame Roger-Miclos was heard to the best advantage. Her Beethoven performance was good, but not especially notable. It was clear, fluent, sane and continent in tone and accentuation, but it was not above the ordinary level of dignity.

In the Saint-Saëns music the artist disclosed the measure of her powers, which proved to be of an engaging nature. Her rhythmic sense was manifested, and she showed that she possessed a clear, facile and sure technic. In power she reached a degree as large as might fairly be expected of a woman, and she commanded praise for her restraint, for she never attempted to force her tone. Her nuancing was graceful and dainty, and her treatment of the pretty running flights of the scherzo was admirable in its clearness and equality.

Indeed, she played the scherzo as a whole in a manner to call for nothing but the warmest praise. It was a performance fully justifying the esteem in which she is held in Paris.

On the whole, then, it may be said that, so far as she revealed herself last evening, Mme. Roger-Miclos is a pianist who combines musical sensibility with great grace and elegance of style, and a technic adequate to the communication of her temperamental traits.—*The Sun*, Wednesday, February 4.

In the ballroom of the Waldorf-Astoria last night, before a large and interested audience, Madame Roger-Miclos, a French pianist, made her formal American debut, having the assistance of an orchestra. Her program contained two concertos—the C minor of Beethoven and Saint-Saëns' familiar work in G minor.

The cordial welcome which the artist received was acknowledged by her in an easy, graceful manner, which can be reckoned as no small factor in the total of her evening's success. At the instrument she exhibited little or no mannerism and after the first few moments displayed poise and composure. In appearance she is very charming—a handsome woman of distinguished manner.

The impressions conveyed through her playing would seem to mark her as capable and an interesting artist. To speak broadly,

it may be said that the Beethoven Concerto defined her limitations and that of Saint-Saëns emphasized her better qualities. Her tone found its purest expression in the middle and more delicate ranges of dynamics; in passages of power it lost caste.

The player, too, while in general showing admirable judgment in her use of the damper pedal, was often at fault in blurring the articulation of a climax. This was noticeable at one point in the cadenza of the Beethoven Allegro, in the Rondo of the same composition and in the Presto of the Saint-Saëns Concerto.

Her technic seemed generally ample, and she turned it to admirable account in her treatment of rapid passage work in pianissimo and in her delicacy of staccato. There were, however, disappointing moments, these again when reflection gave place to proclamation.

Indeed, reflection and scintillation seemed to constitute Mme. Roger-Miclos' métier. Her playing was French, and it was feminine, but in both guises it was entirely charming. For these reasons the allegro scherzando of the Saint-Saëns Concerto deserved all the hearty applause it received.—*The Herald*, Wednesday, February 4.

Of Mme. Roger-Miclos enough was heard to make it sure that the musical people of New York will desire her better acquaintance. How high her fancy can fly cannot be said after her first appearance. She played Beethoven's C minor Concerto and the G minor of Saint-Saëns, already referred to. Greater fluency of fingering, nicer gradation of nuance, finer rhythmical precision than she displayed in the scherzo of the second concerto will neither be asked nor expected. Unhappily, the fine impression which she made in this movement was partly dissipated by her restlessness of tempo in the finale; but this fact did not necessarily disturb the excellent impression created by her earlier efforts.—*The Tribune*, Wednesday, February 4.

Madame Roger-Miclos, a fair and gifted French pianist, who is held in high esteem in Europe, made her debut in New York at the Waldorf-Astoria last night. She was welcomed by a large and fashionable audience in the big ballroom.

The new pianist chose to introduce herself with solid music—Beethoven's Concerto in E minor and Saint-Saëns' in G minor—challenging comparison with the great pianistic lights. She did not quite meet the test with success in the first, her interpretation lacking force and breadth, but her performance of the Saint-Saëns opus stamped her as an artist of the first rank.

With a very fluent technic, a good tone, much authority, an artistic degree of moderation, a marked absence of affectation, and, above all, a preservation of the feminine quality in expressiveness, Madame Roger-Miclos won the sympathetic approval of her audience.—*The World*, Wednesday, February 4.

### MAX BENDIX OUT.

MAX BENDIX is no longer concertmaster of the Wetzler Symphony Orchestra. His passing from the post occurred Monday morning.

Mr. Wetzler was rehearsing the Mozart Symphony in E flat for the Thursday concert. "We will phrase this passage thus and so," directed Mr. Wetzler. "I will not," suddenly remarked the concertmaster; "I have never phrased that passage thus and so, and I do not propose to change now."

"I am the leader," ventured Mr. Wetzler, "and it is for me to determine the phrasing. I am not guessing. I have studied these scores, and I know whereof I speak. If you do not care to play as I wish, we must sever our relations and at once." Thereupon Mr. Bendix packed up his violin and left the hall. The other players who had been on the side of their concertmaster took Mr. Wetzler's hint. The passage was phrased exactly as the leader desired. This is only an example of the perverted orchestral conditions in New York. Some leaders are unable to enforce discipline. Their men chafe under restraint. They ridicule requests and resent commands. The men lead the leaders. New York, the American metropolis of music!

Following is the program for the Wetzler concert on Thursday. The soloist will be Hugo Heermann: Symphony in E flat.....Mozart Concerto for violin.....Beethoven Macbeth, tone poem (new, first time)....L. von Gaertner Rakoczy March, symphonically arranged.....Liszt

### MRS. WEBSTER NORCROSSE HERE.

SOME Americans who have heard Mrs. Webster Norcrosse sing abroad will be interested in hearing that the London singer has been favorably received in New England. While visiting her husband's family at Grafton she gave a recital at Worcester. The appended extracts from an article published in a Worcester paper speak for themselves:

It was Mrs. Norcrosse's first visit to Worcester, which she knows very well as the home of the great music festival, and she made a most favorable impression on the critics by the way she used her wonderful dramatic soprano voice.

Her selections were made with a view of showing what her voice is capable of doing, the numbers being Mascagni's "Voi lo Sapete," from "Cavalleria Rusticana"; Guy d'Hardelot's "Dawn" and "Summer's Message," and "Hear Ye, Israel," from "Elijah." Her magnificent voice was more than enough to fill Mr. Leland's music room, but her auditors were men who could thoroughly appreciate what she could do under more favorable conditions, among the auditors being Jules Jordan, of Providence; Daniel Downey, Arthur J. Bassett and others who are prominent in musical circles.

She told the reporter she was a California girl, and that she is proud of her nationality and her people. She went to France when she was fourteen years old to study, and that may have given the foundation for the stories that she is French.

Mrs. Norcrosse is perhaps better known in Europe than she is in this country, because all her career as a singer has been passed in the musical centres of the old country, where she has appeared with signal success at nearly all the leading opera houses. She has enjoyed the distinction of singing before King Edward and Queen Alexandra of England.—*The Worcester Spy*, January 31, 1903.

### Van Yorz in New Jersey.

THEODORE VAN YORX has filled many engagements this season and recently had a fine success singing the tenor role in Berlioz's "Damnation of Faust." Press notices follow:

Theodore van Yorz, the Faust, made a most favorable impression by his sympathetic interpretation of his part, one which furnishes few opportunities for the declamatory performance without which many tenors are greatly handicapped. Mr. van Yorz's voice, while clear, has enough of the vibrant quality to permit its classification among the robust singers, and at the same time it has enough of the lyric quality to permit of its delicate handling in the sotto voce passages.—*Orange Chronicle*, January 23.

Mr. van Yorz's opening of the work with "The Winter Has Departed," which he sang par excellence, with fine pronunciation, charming pianissimos and decrescendos and remarkable self reliance, inspired the audience with confident ease and allayed the nervousness of those whose natures fill them with anxiety, although they may be passive participants because of the sympathy for the artists in the execution of a work of such magnitude. "O Thou Gentle Twilight, I Greet Thee," Mr. van Yorz sang passionately, with dramatic fervor, and very touchingly indeed. The duet, "What Do I See? 'Tis He. Can I Believe Mine Eyes?" and "Angel I Adored," was sung by Marguerite and Faust with majestic musical grandeur, and words are inadequate to depict the effect of this gem of the entire work toward the close of the third part.

There is no messenger able to reach the human heart more effectively than did Mr. van Yorz through his "Invocation to Nature." The epilogue was of the same recreative and delightful effect which prevailed throughout the entire work. Mr. van Yorz's voice is of remarkable fineness, range and purity; his singing soulful, artistic and impressive; his tones are pure and beautiful.—*Orange Journal*, January 23.

In the trio and the "Invocation to Nature," Mr. van Yorz compelled hearty approval by the agreeable quality and the abundance of his tones and his artistic employment of them.—*Newark News*, January 23.

Theodore van Yorz, the tenor and Faust of the evening, carried most of the vocal work upon his shoulders. He sang with spirit and fine conception of the part throughout. He was in good voice and perfectly satisfied the large audience with his presentation of the famous legendary character.—*Newark Advertiser*, January 23.

Mr. van Yorz has a remarkably fine tenor voice. It is of great range and each tone is pure. The high notes are always rich and full, with never a sign of forcing. Mr. van Yorz rendered the "Cujus Animam" with much expression, and his great range allowed him to take the high note in the final cadenza with ease and to give it full value.—*Brockton Daily Enterprise*, December 16.

Mr. van Yorz showed the finished artist in his every number. His singing is earnest, his voice rich and round and the expression he puts in such selections as "She Is So Innocent" and "The Lass With the Delicate Air" leaves a lasting impression on an audience.—*South Norwalk Sentinel*, December 15.

### Miss Mackenzie's Success.

MISS REBECCA MACKENZIE, the soprano, has had an extremely busy month. Her success has been, as usual, very marked. The following are some of the very flattering notices received:

We need all our superlatives when it comes to telling about what Miss Mackenzie did toward the general joy. Now there's a singer who not only has a beautiful voice, an artistic temperament and a charming personality, but a soul for a song, and her soul warms the music like the sun unfolds a rose.

The handsome, gracious young Scotch woman received a perfect ovation. She will always draw a crowded house in New Brunswick.—*Daily Home News*, New Brunswick, N. J., January 23.

Miss Rebecca Mackenzie, of New York, was the soloist. She is a soprano, and her work last evening was praiseworthy in a marked degree. Miss Mackenzie sang at a concert here two years ago, and since that time has lost none of her power to charm audiences. She appeared twice last evening, first in Verdi's aria from "Traviata" and second in a set of three songs, "The Princess," "Shepherd, Thy Demeanor Vary," and a Norwegian echo song.

To say that Miss Mackenzie carried her audience by storm would be to express it mildly. All who heard her were enthusiastic from the start, and she was repeatedly recalled. The soloist has a charming manner and sings with a grace and ease that captivates the listener. Her encores were Scotch songs—sung with all the pathos and feelings of which the true vocal artist is capable. Miss Mackenzie is certainly a favorite locally.—*Berkshire Eagle*, Pittsfield, Mass., January 30.

Miss Mackenzie's selection from "Traviata" was well chosen, and she brought out the full meaning of Verdi's composition. It is certain that she will be accorded a fine reception if the Symphony Society engages her for another concert in this city.—*The Evening Journal*, Pittsfield, Mass., January 30.

### Edward Strong, Tenor.

EDWARD STRONG sang in "The Creation" at Mount Vernon, N. Y., last week, under the direction of Alfred Hallam, with Frank L. Sealy at the organ. The appended concerns that occasion:

The honors of the evening surely fell to Edward Strong, the tenor, who is also new to Mount Vernon audiences. He has a strong, yet sympathetic voice, under good control and perfect enunciation. His beautiful rendition of "In Native Worth" will long be remembered, and should he visit Mount Vernon again his welcome is assured.—*Mount Vernon (N. Y.) Daily Argus*, January 24, 1903.

Mr. Strong has the following engagements:

February 3, Parkersburg, W. Va., matinee and evening concert, with Clara and Mrs. DeMoss; 4th, Moundsville, W. Va., recital; 5th, Wheeling, W. Va., recital; 8th, Roseville, N. J.; 12th, St. Paul, Minn., Verdi Requiem; 13th, Minneapolis, Minn., Verdi Requiem; 16th, Eau Claire, Wis., recital; 22d, Glen Ridge, N. J. (Fifth Avenue Presbyterian Church Quartet); 24th, Hoboken, N. J., "Stabat Mater." April 9-10, Montreal, Can., "Messiah"; 12th, Glen Ridge, N. J. (Fifth Avenue Presbyterian Church Quartet).

## Fannie E. Thomas' Lecture.

IN this week's lecture of her regular course on "Paris and the States," in Steinert Hall, Boston, Fannie Edgar Thomas treated the subject: "Ways and Means for Making One's Self Known and Securing Position by the Professional Musician." The following topics were touched upon:

The commercial side of the art life; false ideas of musicians on this matter; "oversensitiveness" in money matters usually shown, in relation to giving, not to the getting of money; giving of services for nothing as means of introduction. The society lady who seeks the aid of the young singer to pull herself into place and the "charity" leader who reports "thousands" given to the cause but sends "the artist" supperless to bed; the false "Paris appearance"; the agent and the manager; enormous expense of the carrying of an artist there; a great, luxurious country like this and the necessity of great artistic strength by the artist.

Uses and abuses of advertisement in the art life; the newspaper; the musical paper; relative positions of paper and artists defined and many points illuminated and erroneous ideas shown up. Two distinct values of a paper to the artist. Ways by which debutants may bring themselves to public notice intelligently and effectually and practical suggestions from life. Necessity of control of music art matters by the nation in the United States as in France. A free national system of musical education a necessity of the music art of a republic.

## T. Arthur Miller's Recital.

T. ARTHUR MILLER gave an enjoyable musicale in his Carnegie Hall studios last Monday evening, introducing four of his junior vocal pupils. The following program was rendered:

Night	Mrs. Beach
Fairy Lullaby	Mrs. Beach
Miss Clare Ward.	
The Lily	DeKoven
Arabian Love Song	DeKoven
Archer Young.	
Where Blooms the Rose	Johns
The King of Love	Bullard
Miss White.	
A Song of Jenny	Avery
Twilight	Beach
George Alton.	

Piano—	
Polonaise in C sharp minor	Chopin
Scherzo in B flat	Chopin
Señor José M. Acuna.	

Roman Serenade	Beach
I Arise from Dreams of Thee	Hadley
Autumn Sadness	Nevin
T. Arthur Miller.	

Miss Ward displayed evidences of much talent in her two songs, and the number by Miss White showed careful training and intelligent practice. The songs by Messrs. Alton and Young showed voices of much promise, especially in De Koven's "Arabian Love Song" and Mrs. Beach's "Twilight," and evidences of careful instruction were easily apparent in the smooth phrasing and distinct enunciation of all the singers. Señor Acuna's piano selections were played brilliantly, and Mr. Miller himself added to the general enjoyment by his beautiful phrasing and finished interpretation in his group of songs.

Mr. Miller announces another musicale with some of his more advanced pupils this coming week.

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## THE PHILHARMONIC CONCERTS.

FRIDAY afternoon and Saturday evening, at Carnegie Hall, there took place two public rehearsals of the Philharmonic Society. The following was the very badly balanced program:

Symphony No. 1, op. 38, B flat major	Schumann
Symphonic poem, Psyche (two parts)	César Franck
Concerto for 'cello, D major	Lalo
Overture, Le Roi d'Ys	Lalo

The absurd program notes call the B flat Symphony Schumann's "epithalamium." The name was too much for the Philharmonic Society. In trying to live up to it the ancient and honorable organization met rack, ruin and disaster. Trouble began at the very outset of the epithalamium's first movement. Where were the "vernal ardor" and the "springtime mood" of which Schumann himself spoke? The opening measures are so simple, so clear in their musical meaning, that one would hardly expect a musical babe to mistake them. The composer wrote to Taubert on the occasion of the first Berlin production of the epithalamium: "I should like to have the very opening trumpet call sound as if it came from on high like a summons to awakening." There is in this direction no hint that Schumann desired furious blasts of tone, nor that he had any but the most kindly designs on the roof of Carnegie Hall. The rough beginning of the introduction boded ill to the rest of the epithalamium, and these fears were soon more than realized. The second subject completely missed its aim, for it afforded no contrast. It too was rough. Of the maestoso that Schumann wrote at the head of his score there was hardly a trace. Doloroso seemed to be the prevailing sentiment. The dragging of tempo was almost unbearable at times. All this was the more inexplicable because the B flat epithalamium is not considered a very difficult orchestral work. Commentators have never been able to read into it any abstruse meanings or cryptic moods. Nikisch, Paur, Thomas, Wood (in London), van der Stucken and Gericke all seem to agree on the proper interpretation of the Schumann epithalamium. However, the leader of the Philharmonic Society evidently does not wish to be like these men.

In the second movement of the epithalamium the phrasing was slovenly, when there was any at all, and not for a moment did even a single measure of the wondrous larghetto seem in the least degree sincere. The sentiment rang hollow. Atmosphere cannot be forced into an orchestral performance by extraneous means. It cannot be reproduced if it is not understood. There are many touches of this atmosphere in Schumann's score, but they are visible only to the director who is a born musician. The orchestral leader of distinct limitations can never hope to be anything but an automatic time beater.

The scherzo, molto vivace, lagged with leaden feet. There was no trace of light and shade. Forte is only effective when it is occasionally varied with piano, mezza forte, fortissimo or pianissimo. The difficult syncopations seemed to worry the leader. His beat wavered. He was apparently not quite sure whether to mark 2-2 or 3-4. It was a fortunate circumstance that but few players were watching the baton.

What did Schumann say of the last movement of the epithalamium? He said: "I imagine it to represent the departure of spring, and would like to have it played in a manner not too frivolous." To the ordinary mind this would seem like an unmistakable suggestion. With clever phrasings Schumann has ennobled the principal melody to rob it of any possible taint of banality. These phrasings (in the second measure of the theme) were almost totally disregarded. In the general scramble, caused by the excessively rapid tempo, the first violins could hardly be expected to stop about such a trivial detail as mere phrasing. The ritardandos that several times announce the return to the main subject were so sudden that the orchestral ranks trod on one another's heels, as it were. There was no leading up, but there was plenty of letting down. The violins distinguished themselves, too, in this movement by wrestling unsuccessfully with the third position. It is a very difficult position on the violin. The finale came as a relief. It was taken at a ludicrous rate of speed. For obvious reasons no objection should be made. It brought the end nearer. The work, as played last week, was not so much an epithalamium as an epitaph, which in the ancient Greek drama meant the part leading to the catastrophe!

The fragments from Franck's "Psyche" were fragments in more than one sense of the word. The work is a long symphonic poem in three parts, with chorus. The two movements played at this concert constitute Part I of the work. They are merely introductory, and with muted violins in tremolo passages seek to create a mood of magic and mysticism. Without the balance of the composition these vague series of sequences have very little meaning. The leader's lack of judgment was emphasized by the almost total lack of applause that greeted the Franck pieces.

Elsa Ruegger, the soloist, was the saving feature of the concert. Her playing by far overshadowed in artistic importance the efforts of both the leader and the orchestra. Lalo's Concerto is generally regarded as a test piece for 'cellists. In its three interesting movements this brilliant work covers completely the gamut of 'cello technic and 'cello expression. The opening is broad and dramatic. It requires a wrist and fingers of steel. The second movement is tender, whimsical, capricious. And the finale, a bold, brilliant movement, with the speed and fire of a tarantella, has discouraged the ambition of many a male virtuoso. Miss Ruegger was equal to any and all demands, technical, poetical and musical. She has rapid and well nigh infallible fingers, a firm bow arm, smooth scales, splendid rhythm (which several times seemed to save the orchestra and the leader from coming to grief), and a rich, resonant tone, capable of apparently infinite gradation. She "goes over the strings" with rare skill. This changing of position is often the flaw in many an otherwise excellent 'cello performance. Miss Ruegger plays a chord like a chord and not like an arpeggio. In this she differs markedly from the Philharmonic Orchestra. The finale of the concerto resolved itself into a brilliant display of musical ardor. The pretty 'cellist whipped out the last measures with such irresistible verve that the audience applauded almost before the piece was finished. There were numerous recalls for the gifted player. The Lalo overture was done with din.

## Mackenzie-Bremen Recital.

THE old colonial mansion on 100th street, near Riverside Drive, was the scene of another very fine musicale Tuesday evening, January 27, announced as a piano recital by Ida A. Bremen, with assistance of Miss Rebecca Mackenzie. The following program was presented in a thoroughly satisfactory manner:

Frühlingsrauschen, op. 32	Sinding
Etude, D flat, op. 35	Chaminade
Miss Ida A. Bremen.	
The Princess	Grieg
In the Boat	Grieg
L'heure Exquise	Hahn
Sans Amour	Chaminade
Miss Rebecca Mackenzie.	

Sea Pieces—	
A. D. 1600, op. 55	MacDowell
Czardas	MacDowell
New England Idyls—	
Indian Idyl, op. 63	MacDowell
With Sweet Lavender, op. 62	MacDowell
Fireside Tales—	
Of B'r'r Rabbit, op. 61	MacDowell
Miss Ida A. Bremen.	
Aria from Le Ville	Puccini
Miss Rebecca Mackenzie.	
Kreislaria	Schumann
Etude, D flat	Liszt
Miss Ida A. Bremen.	
Bendemeer's Stream	Old Irish
Belle Aminte	Old French
Og Raeven Log	Kjerulf
The Boatman	Old Highland melody
Miss Rebecca Mackenzie.	
Polonaise, A flat, op. 53	Chopin
Miss Ida A. Bremen.	

## A Pianistic Debut.

SIGNOR G. ALDO RANDEGGER, the pianist, is to make his debut at the Waldorf-Astoria here on March 5. He has recently had great successes in the city of Boston. He is under the management of J. Louis MacEvoy.

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"Mr. Edward Iles is a vocalist who in voice and style strikingly suggests Mr. Henschel."—Manchester City News.





BUFFALO, January 30, 1903.

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RS. CHARLES W. RHODES, of Chicago, gave a brilliant lecture at the Twentieth Century Club January 26, her subject being "Wagner and the Bayreuth Festival." A discriminating, cultured audience was unanimous in its approval. There were pictures shown, and the interpretative music, played by Adolph Glose, made an intellectual treat, so much enjoyed that Buffalonians express the hope that Mrs. Rhodes will appear here again.

Tuesday night an enthusiastic audience filled the large lecture room of the Church of the Messiah to enjoy an evening with Richard Strauss. Frank Davidson gave a résumé of the life and professional career of the comparatively young composer, who has already achieved so much. The selections then sung by Miss Georgia Hoover were full of rhythm and comprised the following group of songs: "Schalgende Herzen," op. 29, No. 2; "Morgen," op. 27, No. 4; "Traum durch die Daemmerung," op. 29, No. 1; "Ruhe Meine Seele," op. 27, No. 1; "Standchen," op. 17, No. 2.

That the audience might gain an insight of Strauss' conception of a poem, Mrs. Davidson then played the incidental music written to express melodiously the melodrama "Enoch Arden." Edward E. Tanner read the entire poem. The intervals of time, circumstance and place were given a dramatic musical interpretation by Mrs. Davidson, showing the recurrence of the opening theme with unexpected but harmonious transitions, thus making poem and song episodic. So graphic was the tone description that one saw the village street; the merry children at play; Enoch, Annie and Philip; heard the beat of the surf; the cry of the sea birds; felt the cool depths of forest glades; and, above all, the pathos of Enoch's exile and sublime repudiation. "Never to let her know," the tropical picture of palms, and pitiless, blazing sun and sand, "No sail from day to day," were vividly presented. The impassioned fervor and artistic finish of Mrs. Davidson's playing idealizing and transforming Tennyson's language. Mr. Tanner is a sincere reader, whose enunciation is good.

Last week William J. Sheehan's pupils gave another interesting song recital to an audience of friends, who were greatly pleased, being especially delighted with the selections given by Mr. Sheehan, whose good baritone voice was heard to advantage. The program follows:

Awake .....	Pellissier
May Morning .....	Denza
Miss Myrtle Clark.	
Border Ballad .....	Cowen
A Storm Song .....	E. K. Stansell.
Sweetheart .....	Chadwick
Miss Jennie C. Burgess.	
If Thou Wert Mine .....	Rondez
Stewart I. Maxon.	
Der Wanderer .....	Schubert
Der Leierman .....	Schubert
Serenade .....	Schubert

The Capture of Bacchus.....Buck  
William J. Sheehan.  
Three violin numbers, Cavatine.....Bohm

The advanced pupils of Miss Mathilde Raab gave a recital last evening at her home on Mariner street. The participants were the Misses Madelein Frank, Henriette Cohn, Clara Zimmerman, Emilie Cordes, Bessie and Jeanette Stern, Henriette Patavio, Anna Wild, Thekla Rodenbach and Robert Heussler. Miss Harriet Cohn sang several songs, including a new one by Henry Lautz, entitled "Abendlied," and dedicated to Miss Raab.

The Canisius College Orchestra gave a concert January 28 at the college hall on Washington street. These ambitious young students are always carefully taught by enthusiastic, genial Father Bonvin, himself a fine composer of most excellent music. The following program was given:

Menuetto, op. 118, No. 4.....	Seeböck
Am Morgen (Morning), op. 23, No. 1.....	G. Schumann
Orchestra.	
Frieden der Nacht (Stillness of Night).....	Carl Reinecke
String orchestra.	
Gondoliera, from Suite, op. 34.....	Franz Ries
Violin and piano.	
Messrs. I. P. Czerwinski and S. Hermann.	
Nachtstück (Nocturne), op. 23, No. 4.....	R. Schumann
Russian March, op. 5, No. 1.....	W. Rebikoff
Orchestra.	
Berceuse, from Jocelyn.....	B. Godard
'Cello and piano.	
Messrs. Joseph E. Knight and S. Herrmann.	
Scherzo, from Second Symphony, op. 71.....	L. Bonvin, S. J.
Orchestra.	
Songs—	
Wandern, op. 21, No. 3.....	A. Jensen
Das Dreigespann, Russian melody.....	
Leo Funk, Joseph Lang, Joseph Weisbecker.	
Glückliche Stunde (Happy Hours), op. 44, No. 13.....	Z. Fibich
Dance, op. 16, No. 5.....	Paul Juon
Orchestra.	
Canzonetta, from Concerto Romantique, op. 35.....	B. Godard
Violin and piano.	
Messrs. Czerwinski and Herrmann.	
Sommerfahrt (Outing), op. 45.....	H. Zoellner
(Morgengruss. Waldesruhe. Aufbruch.)	
Orchestra.	

Kocian will be heard again at Convention Hall on Tuesday evening, February 3.

A week from that date Miss Helen Henschel and Winifred Smith will give a recital at the Teck Theatre.

Miss Howard will give a talk on "Women Composers" for the Women Teachers' Association next Saturday afternoon at the Chapter House. Vocal illustrations will be given by Arthur Barnes, pupil of Mme. Francis Helen Humphrey, of the Buckingham. Mr. Barnes will sing Chaminade's "Silver Ring," Liza Lehmann's "At the Making of the Hay" and "Mignonne," by Guy d'Hardelot.

Tuesday evening, February 3, a concert will be given by the Choir Guild of the Lafayette Presbyterian Church. Under the direction of William J. Gompf, the organist, a recital of varied numbers will be given. Besides instrumental selections there will be vocal compositions of Gounod, MacKenzie and Sullivan. The church quartet, Georg Szag, violinist, and Mrs. Elsbeth Meyer Szag, pianist, will assist.

Julius Singer has an orchestra composed of violins alone. His students are doing excellent ensemble work at the Bagnall School of Music. Another orchestra of the same character is to be under his direction at the Elmwood Conservatory of Music.

Last week Mr. and Mrs. Robert Paterson Strine gave a recital of songs and recitations at the Otowega Club. This joint recital of the gifted couple was much enjoyed. Mrs.

Strine is to give an entertainment on Monday next at Lindley, near Niagara Falls.

Rafael Joseffy played at Niagara Falls on the 26th under the auspices of the Mozart Club, an organization of women musicians. Another recital due to this enterprise will be given February 2 by the Ladies' Trio. Mrs. Evelyn Choate, pianist; Miss Lillian Littlehales, 'cellist; Miss Bertha Bucklin, violinist.

Among women composers of music who are worthy of note Buffalo can point to Mrs. Lillian Mahon Siegfried. Her latest song is a musical setting of Eugene Field's poem entitled "The Singing in God's Acre."

VIRGINIA KEENE.

#### Recital of Severn Pupils.

FRIDAY evening of last week the Springfield pupils of Mr. and Mrs. Edmund Severn gave a recital. The program included these numbers:

Piano solo, In the Meadow.....	Lange
Viola Devine.	
Piano solo, L'Amazonne.....	von Wilm
Madeline Warner.	
Soprano song, Rose of My Life.....	
Bessie Dannel.	
Violin solo, Waltz.....	Papini
Master Edmund Baer.	
Piano solo, Polonaise.....	Florsheim
Florence Anderson.	
Soprano solo, Sunshine and Rain.....	Blumenthal
Miss Grace Sawyer.	
Trio for violins.....	
Maud Short, Ethel Wade and Mr. Severn.	
Piano solo, Quellenrauschen.....	Spindler
Eleanor Cronin.	
Soprano solo, Nearer, My God, to Thee.....	Reid
Miss Alma Perrault.	
Violin solo, Serenade.....	H. Warner
Master Dean Rush.	
Piano solo, Concertstück.....	von Weber
Mrs. Fannie Taylor.	
Orchestral part on second piano by Mrs. Severn.	
Song, Waltz from Romeo and Juliet.....	Gounod
Miss Clara Dame.	
Violin solo, Longing.....	Severn
Ethel Wade.	
Piano solo, Frühlingsrauschen.....	Spindler
Mrs. Edith Gardner.	

A musicale and reception at the New York studio of Mr. and Mrs. Severn was held Tuesday afternoon, January 27. Miss Nettie Vester, a professional pupil of Mrs. Severn, sang a waltz song by Meyer-Helmund, and other selections. Robert Kent Parker, Miss Kate Percy Douglass and the host and hostess contributed the remainder of the program.

#### An Evening of Chamber Music.

THE second concert in the series of six historical concerts, given by Eugene Bernstein in Knabe Hall, took place last Tuesday night and attracted a large audience. This program was presented:

Sonata, A major, for piano and 'cello.....	Beethoven
Songs—	
Liebe .....	Schumann
Dein Angesicht.....	Schumann
Du bist die Ruh.....	Schubert
Ungeduld .....	Schubert
Trio, D minor, for piano, violin and 'cello.....	Mendelssohn
Beethoven's inspired Sonata for piano and violoncello, as beautiful a composition in this form as can be found in the works of the classical writers, was played by Mr. Bernstein and Modest Altschuler in an earnest, painstaking way, and with an evident understanding of its content.	

Edward D. Robinson is a genuine tenor, whose voice has been well trained. He sings with a good deal of taste. His interpretation of the German songs was intelligent. His success was all that he reasonably could desire.

Alexander Saslavsky is an excellent violinist. He played the violin part of the Mendelssohn Trio, being associated with Mr. Bernstein. His playing, as well as that of his associates, was praiseworthy. The work was given with spirit, vigor and accuracy.



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## THE UNIVERSITY GLEE CLUB.

**T**HE University Glee Club, of New York, gave its seventh "private" concert last Saturday night in the grand ballroom of the Waldorf-Astoria. The stage was decorated with college flags and emblems, and there was an opulent display of hothouse plants. The audience was large and fashionable, containing many prominent residents of New York.

The club was assisted by Mme. Marie Rappold, soprano; Paul Kéfer, violoncellist, and Richard T. Percy, accompanist, and sang under the baton of Arthur D. Woodruff, who is entitled to much credit for having so carefully trained the singers. That Mr. Woodruff is a painstaking, capable conductor and a successful drillmaster the work of the club showed.

The program was:  
The Sword of Ferrara.....Bullard  
(Arranged for the club by the composer.)

Elégie.....Massenet

Gavotte.....Popper

Gentle Slumber, from Barber of Bagdad.....Cornelius

Incidental solo by Mr. Wells.

Michaela aria, from Carmen.....Bizet

Mme. Marie Rappold.

Forest Harps.....Schultz

Incidental solo by Mr. Wells.

The Ancient Tun at Heidelberg.....Marschner

Chants Russes.....Lalo

Scherzo.....van Goens

Old Flemish Song.....Kremser

(Melody founded on a copperplate by Rembrandt.)

Serenade.....Appel

Obligato duet by Mr. Wells and Mr. Parkhurst.

Waldzauber.....Herrmann

O Come With Me.....Van der Stucken

Fall! Fall! Fall!.....Van der Stucken

Mme. Marie Rappold.

Three college songs, Fair Harvard, Sans Souci and Columbia Medley.

The young men who compose the University Glee Club are trained singers, and possess excellent voices. They sang with spirit, accuracy and refinement. Several of the songs had to be repeated so insistent was the audience for encores. The work of the club was so uniformly good that it is scarcely necessary to single out any particular numbers for praise.

Madame Rappold, who possesses a light, flexible voice of good quality, sang her numbers so well that the audience compelled her to add two encores.

An exceedingly promising young violoncellist is Mr. Kéfer. He educes from his instrument (an excellent one, by the way) a big, smooth tone, without any roughness whatever. His intonation is generally true. Mr. Kéfer made a favorable impression and had to add several numbers as encores.

All the accompaniments were played in masterly style by Richard T. Percy. So admirable, indeed, was his work that it won praise on all sides. Accompanying is in itself an art; more difficult in some respects than solo playing. It requires musicianship of a high order to play correctly as many varied and complex accompaniments as Mr. Percy played on this occasion. He is an ideal accompanist in every respect. He is never at fault. His musical judgment is unerring, and his taste is refined. His work is always illumined by a bright intelligence and vitalized by a charming and forceful personality. The artistic success of the concert was due largely to Mr. Percy.

The University Glee Club was organized March 8, 1894, and incorporated July 2, 1894. Its officers are Arthur M.

Cox, president; James W. Walker, vice president; John C. Kerr, secretary; Frederick L. Taylor, treasurer. The music committee is composed of Arthur M. Cox, Burt L. Fenner, Charles D. Clinton and John A. Anderson. Francis J. Tyler is the librarian.

The active members of the club are:

A. K. Alexander.	R. S. Howe.
J. A. Anderson.	F. C. Hoyt.
W. Patterson Atkinson.	William B. Kelly.
E. F. Ayrault.	John C. Kerr.
John Beadle.	D. H. McAlpin.
E. W. Bill.	Ralph Marsh.
W. P. Brandegee.	P. F. Merian.
P. M. Brett.	T. H. Montgomery.
U. C. Brewer.	Franklin Murphy, Jr.
Victor Carroll.	E. R. Otheman.
J. R. Carter.	Leonard Paige.
Edwin B. Child.	Charles McLean Paine.
Charles D. Clinton.	F. A. Parkhurst.
Newcomb B. Cole.	F. H. Parsons.
Arthur S. Corwin.	Henry S. Patterson.
Arthur M. Cox.	E. W. Perkins.
W. W. Crehore.	I. N. Quinby.
C. W. Culver.	C. A. Reed.
T. M. Debevoise.	J. H. Richards.
George F. Demarest.	E. J. Savage.
S. M. Dix.	Charles A. Sherlock.
Frank Evans.	W. C. Sherwood.
B. L. Fenner.	N. H. Swayne, 2d.
H. W. Fisher.	Charles I. Taylor.
Arthur H. Gardner.	F. L. Taylor.
D. H. M. Gillespie.	E. H. Thayer.
Henry J. Gundacker.	Francis J. Tyler.
George Head.	F. L. Underhill.
Frederick P. Hill.	Morris Underhill.
R. H. Hoadley.	J. D. Voorhees.
J. S. Holbrook.	J. T. Walker.
J. W. Walker.	Roger Williams.
W. H. Walker.	H. M. Wilson.
J. Edward Weld.	George E. Wood.
John B. Wells.	William Young.
Howard E. White.	

## Mrs. Boice's Musicales.

**M**RS. HENRY SMOCK BOICE gave her first afternoon musicale of this season at her New York studio, 28 East Twenty-third street, last Saturday afternoon. Mrs. Boice has a large number of professional pupils whose names are well known to the readers of this paper. Those who sang were Miss Bessie Cheney, Miss Elsee Swezey, Miss Caroline C. At Lee, Miss Susan L. Eastman and Porter F. At Lee. Mrs. Edward W. Fenn, a pianist, played Moszkowski's Melodie in G flat and the Wieniawski "Concert Valse." Miss Allen, a violinist, played Saint-Saëns' "The Swan" and a Mazurka by Ovide Musin.

Among those present were Dr. and Mrs. Henry G. Hanchett, Mrs. William R. Chapman, Mrs. New, Miss New, Mrs. Swezey, Miss Swezey, Mrs. Cheney, Miss Cheney, Miss Emma Krum, Miss Nellie Bedell, Miss Lillie Kipling, Miss Fannie van Deusen, Miss Marie Peterson, Miss Waterbury Miss Ethel Pickford, Mrs. Edward Jenkins, Miss Jessie Fitter, Miss Frances Figgis, W. Herbert Dole, W. H. Tuckhorn, Miss Ayer, Miss Merriam, Miss Eastman, Miss At Lee, Mr. At Lee, the Misses Haines, Miss Boice, H. S. Boice, H. W. Boice, Miss Jennie Ditmas, Wright van Brunt and Mrs. B. F. Knowles.

## Sunday Music.

**A**T a Sunday night concert in the Metropolitan Opera House the only interesting features were the appearance of Kocian, the violinist, and the performance of a melodious and well scored Indian Rhapsody by P. J. Miersch. Kocian displayed to the best advantage his comprehensive technic and his splendid musicianship in Joachim's Hungarian Concerto. Kocian will start at once on his Southern tour, which is to include Memphis, Montgomery, Richmond, Birmingham, Atlanta, Nashville, New Orleans; and then Omaha, Denver and San Francisco, where he is booked to appear for the first time on March 2.

## ALBANY NOTES.

ALBANY, N. Y., January 31, 1903.

**T**HERE was a large gathering at the First Reformed Church Sunday evening January 4, when Buck's Christmas cantata, "The Coming of the King," was given by the quintet and chorus under the direction of Samuel B. Belding, organist and choirmaster. Mr. Belding has been in charge of the music of this church for more than a quarter of a century, and many special musical services have been given under his leadership. The quintet is as follows:

Mrs. G. Douglas Winne, soprano; Miss Mayo Cookingham, alto; Franklin Davenport, tenor; Roy V. Rhodes, bass; Henry Bell, first bass.

An organ recital was given January 13 at the Church of the Holy Innocents by Miss E. L. Perry, organist, assisted by Miss Hilda Swartz, soprano. The organ numbers were well rendered and included selections from noted composers. Special mention is given to Miss Swartz for the manner in which she rendered "Hear My Prayer" and "These are They," from Gaul's "Holy City." Miss Swartz is one of Albany's young singers and is soloist of the Temple Beth Emeth.

The Holding String Quartet, consisting of Claude J. Holding and Wm. J. Holding, violinists; Gabriel Califano, violist, and Arnold R. Janser, 'cellist, scored a triumph January 15 at the second St. Agnes recital, given at Graduates' Hall. Each soloist received hearty applause.

The String Orchestral Society of Albany is preparing for the concert to be given the latter part of February in Odd Fellows' Hall. Charles Ehrlicke will be its conductor.

H. B. Ewell, formerly organist of Grace M. E. Church, has accepted the position as organist of the North Reformed Church, Watervliet.

An enthusiastic audience greeted the twelfth midwinter concert of the Albany Musical Association in the Cathedral of All Saints under the leadership of Arthur Mees with the assistance of Miss Shanna Cumming, soprano; Miss Mary Louise Clary, contralto; John Young, tenor; G. Miles, basso; Master Decatur Griffin, soprano; Dr. Percy J. Starnes, organist. The work produced by the association was Mendelssohn's "Elijah," the masterwork of his oratorios. Mr. Miles made a grand Elijah. "Samson and Delilah" will be sung by the association at the May festival.

About March 1 Gaul's "Holy City" will be given by the choir of the Second Presbyterian Church.

The wedding of Miss Jeannie L. Dexter to F. Morse Wemple is announced for Monday, February 2. Mr. Wemple is a baritone of note and has been engaged to teach in the New England Conservatory of Music at Boston. WM. SEDGWICK ROOT.

## The Manuscript Society Concert.

**T**HE Manuscript Society gives the third concert of its present season this evening at Carnegie Chamber Music Hall. The program will include double quartets for women's voices, to be sung by the Cecilian Quartet organized by Mrs. Stella Prince Stocker; songs by S. N. Penfield, Miss Alice Getty and Ethelbert Nevin; piano solos by Fraulein Kathe Huttig, a pupil of Karl Klingworth and Josef Hofmann.

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## ELEANORE DE CISNEROS.

HERE are some press notices by the Italian press on the work of Eleanore de Cisneros, the young American mezzo soprano, who made her debut three years ago with Maurice Grau's company. She is now singing with great success in the "Meistersinger" and "Falstaff" at the Teatro Comunale of Trieste. This is the ninth theatre in which she has sung during her first year of the Italian career, and those who know how difficult it is for the Americans to sing in Italy can best appreciate the success made by Signora de Cisneros. For the next season she has offers to go to South America and Russia, but has preferred to remain in Italy. The notices follow:

Eleanore de Cisneros, new to the Milan public, has delineated with much intelligence the character of the gypsy. She has excellent voice and dramatic fervor, and was most favorably received.—La Lombardia, September 11, 1902.

Foremost among the artists must be distinguished Signora de Cisneros, a most satisfactory and interesting singer. She was an exceptional Azucena.—La Sera, September 11, 1902.

The inaugural performances at this new theatre could not be given under better auspices. The theatre is continually crowded. Of the execution of "Il Trovatore," opera chosen in homage of the great master for whom the theatre is named, nothing but good can be said. Excelling always in the sympathy of the public are Maestro Boniccioli and Eleanore de Cisneros, Azucena.—Il Commercio, September 12, 1902.

Above all must be placed Signora de Cisneros, an Azucena truly excellent for art of singing and scene.—Il Mondo Artistico, September 13, 1902.

The succeeding representations of "Il Trovatore" have had a numerous public and a complete success of applause, encores and recalls. \* \* \* Signora de Cisneros, a most efficacious Azucena, has met with the full approbation of the public.—Il Tempo, September 16, 1902.

Signora de Cisneros is a contralto of robust and well modulated voice, and last night had moments of efficacious dramatic accent, meeting with well merited applause and approbation.—Gazzetta Ferrarese, October 26.

Excellent Azucena, Signora de Cisneros, who is gifted with uncommon intelligence, splendid voice and a stage presence "ad hoc."—La Rivista, October 27.

Faultless as always, de Cisneros, who interprets with much color, exquisite intelligence and with irreproachable method of singing, under all circumstances, the character of Azucena.—Gazzetta Ferrarese, November 3.

Every performance confirms still more the high artistic merit of the contralto, de Cisneros. She is an Azucena "preziosa."—La Rivista, November 3.

On the benefit night, serata d'onore of Signora de Cisneros, she was greatly applauded during the entire opera, and in especial manner after the air and cabaletta of "La Favorita," which she was obliged to repeat, singing it with great sentiment and outpouring of her beautiful voice.—Gazzetta Ferrarese, November 9.

Signora de Cisneros sang in her serata d'onore the cabaletta of "La Favorita," which she was obliged to repeat after insistent applause.—La Rivista, November 10.

Now we will speak of the Azucena of Signora de Cisneros. This part presents innumerable difficulties, which she surmounts with extraordinary facility, and what endears her still more to the public is that besides the beauty of her voice she unites a dramatic personality that is enchanting—incantevole.—La Vedetta Artistica, October 27.

An excellent Azucena was Signora de Cisneros for her correct interpretation of the part, her robust voice splendidly educated in the highest school.—Gazzetta della Emilia, November 16.

Also Signora de Cisneros won much applause in her difficult character; her voice is very dramatic and of beautiful quality.—L'Eco di Ravenna, November 16.

Azucena.—Eleanore de Cisneros has a beautiful voice of immense compass and sings with dramatic expression, which wins for her the highest encomiums. In her is admired the proved artist, mistress of

the stage and singer intelligent and efficacious.—Il Faro Romagnolo, November 18.

Signora de Cisneros is a perfect Azucena. She has an excellent method of singing, voice of good timbre, inimitable, and every night is made the object of applause and recalls by the public.—Il Ravennate, November 16.

Applauded and appreciated was Signora de Cisneros, who, gifted with a rich, deep contralto voice, adds to that a dramatic action truly enviable, and interprets perfectly the character of the gypsy Azucena.—La Parola dei Socialisti, November 18.

Signora de Cisneros is a bravissima Zingara, who to her beautiful voice unites all of art and intelligence.—La Libertà, November 16.

Signora de Cisneros gives life to all the acts of the Zingara, and by her art and voice brings out all the hidden beauties of the music.—Il Faro Romagnolo, November 18.

Greatly applauded was Eleanore de Cisneros in the "Stride la vampa" and all through the opera.



ELEANORE DE CISNEROS.

Trieste.—Il Faro Romagnolo, December 6.

In the annals of operatic events will be written in gold letters that of December 25, 1902, when in our great theatre of art was given for the first time Wagner's "I Maestri Cantori di Norimberga."

It was a solemn event, not only for the true value of the music, but for the magnificent execution artistically. \* \* \* Eleanore de Cisneros, possessing a fresh, beautiful voice, well educated, sustained in every particular the character of Maddalena and shared with her companions the success.—L'Osservatore Triestino, December 27.

Signora de Cisneros is a distintissima artista, with a true contralto voice, and interprets magnificently the not easy part of Azucena.—Il Piccolo, December 4.

Signora de Cisneros is a young artist, who, with a robust voice, sentiment and anima, knows how to interpret the character of the loving and fiery Azucena.—Il Lamone, December 4.

Signora de Cisneros is gifted with a beautiful voice and much intelligence, sustaining correctly and efficaciously the character of the comical Maddalena.—Trieste, December 26.

The artistic value of Signora de Cisneros was much appreciated. \* \* \*—Il Sole, December 26.

Signora de Cisneros was soon presented to us and proved a vivacious and delightful Maddalena. She was recalled with Soprano Alloro, Baritone Pesina and Tenors Palet and Spadoni in the enthusiastic encore of the famous quintets.—L'Independent, December 26.

Signora de Cisneros is a Maddalena worthy to stand beside her mistress. In the character of innamorata of David she wins every night applause. Her voice is of excellent timbre and educated to the highest modulations. We hope to hear and appreciate this brave artiste in the role of Meg in Verdi's "Falstaff." \* \* \*—Trieste, December 26.

## KANSAS CITY NOTES.

KANSAS CITY, JANUARY 25, 1903.

EARL BUSCH will give a concert at the Academy of Music, March 5. The program will consist of his own compositions, including a number of vocal solos, two solos for cello, a trumpet solo, selections from his last cantata, "King Olaf," and some new choral music. A mixed chorus of 150 voices is to be organized expressly for this concert.

Lillian Blauvelt, who sang in Convention Hall last winter, will return to Kansas City next April.

Plans for the next May music festival in Convention Hall are assuming definite shape. The Oratorio Society, the third night, will sing Mendelssohn's "Elijah."

Perhaps the greatest feature of the festival is to be a night of opera by the Thomas Orchestra and the Oratorio Society, which together will render the march to "Tannhäuser," the finale to "Die Meistersinger" and the second act of Donizetti's "Lucia di Lammermoor." The orchestra will also add several selections from opera without assistance from the chorus.

The Apollo Club, Edward Kreiser conductor, announces the first concert of its thirteenth season for Thursday night, February 5, in the Academy of Music. The soloist of the concert will be Miss Electa Gifford.

Miss Merine gave the first of a series of musicales in the music rooms of Martin & Vernon, Monday, January 12. Miss Amanda Peterson, soprano; Master Paul Padden, the boy soprano, and a number of pupils assisted. No invitations were sent out, but all persons interested were expected. Program was as follows:

Madrilena (Spanish Caprice).....	Wachs
Miss Thistle Ayland and Miss Gladys Ayland.	
Valse Caprice.....	Rubinstein
Miss Isabel Baylor and Miss Mary Bailey.	
I Cannot Be Your Sweetheart.....	Ford
Master Paul Padden.	
Valse Caprice.....	Newlands
Miss Edith Spitz.	
Kammennoi Ostrow.....	Rubinstein
Mazurka.....	Krause
Miss Isabel Baylor.	
Ah, Heart, Whence Thy Joy and Sorrow.....	Gumbert
Miss Amanda Peterson.	
Sonata Pathétique (arranged by Henselt for two pianos).....	Beethoven
Miss Merine and Miss Olive Hansel.	
This.....	Rodney
Master Paul Padden.	
Le Rossignol.....	Liszt
An den Frühling.....	Grieg
Staccato Caprice.....	Vogrich
Miss Merine.	

Gabrilowitsch played at the Academy of Music January 14.

## Sousa Before King Edward.

SOUSA was invited to play at Windsor Castle on Saturday evening before King Edward, Queen Alexandra and the entire court. Cables to the New York dailies announce the great success of the concert, and add that "Sousa and his American soloists, Estelle Liebling and Maud Powell, pleased the King immensely, and both Their Majesties applauded warmly." Several numbers were redemanded. A dinner followed the concert and late that night the band left Windsor on a special train for Cork, Ireland.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, February 2, 1903.

THE sixteenth Thomas concert attracted a large audience. Mr. Thomas knows how to make a program attractive, as the following scheme will show:

Coronation March (new).....Saint-Saëns  
Symphony No. 2, C major, op. 61.....Schumann  
Inflammatus, Stabat Mater.....Dvorák  
Vorspiel, Kain (new).....D'Albert  
Olaf's Hochzeitstreiben (new).....Ritter  
Sea Pictures.....Elgar  
Love Scene, Feuersnoth.....Strauss

The Saint-Saëns march, written for the coronation of King Edward VII, proved to be a well scored disappointment. Perhaps Saint-Saëns thinks of the English as did Chopin. At any rate, the great French composer exerted himself not at all for his cousins across the water. The march theme is banal and lacking entirely in spirit. Sousa could have supplied Saint-Saëns with the necessary melodic material.

The Schumann symphony was a notable performance. Thomas seems to have a particularly soft spot in his heart for the best of the German Romanticists. In spite of the exactness and precision of the Chicago Orchestra, it does not suffer in flexibility. The rounded outlines of the C major Symphony were marked with extreme taste and effect. Thomas understands full well the significance of a discreet rubato at times, and he uses it at just the right moments. Mention must be made of the beautiful playing of the cello department under the leadership of Bruno Steindel. Their splendid work was particularly evident in the Adagio.

Mme. Kirkby Lunn sang the Dvorák excerpt. She has a voice sympathetic in the middle register, but throaty in its low parts and nasal in its high. About her singing of the Elgar pieces you read in THE MUSICAL COURIER of last week. Madame Lunn's success here was of the mild order.

D'Albert's overture is a dramatic piece of orchestral writing, rich in color and effective in contrast and climax. It was very well received. Another novelty was the symphonic waltz by Ritter, a gifted Russian violinist and composer. A symphonic waltz is not a new form, as some local musicians argued. The "Mephisto" waltz, by Liszt, can justly be called symphonic, and then there are the waltz movements in two of Tchaikowsky's symphonies. The Ritter work is prefaced with a simple but melodious introduction. The waltz theme proper is distinguished by extreme brilliancy, and is made especially characteristic by means of decidedly fantastic instrumentation.

The Strauss number gave the orchestra a chance to show itself from the virtuoso side. This "Feuersnoth" music plows its way at high pitch. Mr. Thomas and his men gave a performance that was eloquent. It had the true ring. When Strauss paints passion he imposes no easy task on the interpreter. Chicago seems to enjoy Strauss, for the audience remained to the end of the program and applauded mightily.

At the seventeenth concert of the Chicago Orchestra, Mark Hambourg is to be the soloist. Hambourg will play

the Tchaikowsky Concerto, B flat minor. A large audience is expected to greet the popular virtuoso.

Tuesday evening, January 27, the Spiering Quartet gave another one of their enjoyable concerts at Music Hall, under the auspices of the Chicago Musical College. Unusual interest was created by the announcement that Kirk Towns, baritone, was to be the soloist. Mr. Towns, who was engaged by the college as vocal instructor, sang here at the opening faculty concert with the Chicago Orchestra, and made a decided hit. Everybody was anxious to see whether Mr. Towns would "make good" as professional parlance has it. Mr. Towns made very good, indeed. He did all that was expected of him and much more. He revealed phases of his vocal reserve that were not in evidence at the faculty concert. They were not needed there, for the singer sang a broad, dramatic aria with orchestra—from Massenet's "Herodiade" if I am not mistaken. At the Spiering concert more detail, more intimate qualities were required in eight songs, by Saint-Saëns, Hugo Wolff, Chadwick, Brahms and others. Mr. Towns knows well how to temper his rich vocal material to the exigencies of the hall. At the Auditorium, early in the season, the baritone's voice was marked by volume and resonance. At Music Hall there was all the refinement and all the gentler art that we expect from routinized song recitalists. Mr. Towns' organ is smooth, rich and polished to the point of comparative perfection. His method enables him to be absolute master of every tone that he sings, and allows besides for unusually distinct enunciation and expressive delivery. His temperament is always in evidence, but never becomes obtrusive. He phrases with punctiliousness—a virtue that is conspicuous by its absence in many other singers. Mr. Towns made an instantaneous hit, and responded to many calls with several encores. Miss Emma Schenck accompanied with exceptional understanding and finish.

The Spiering Quartet played with its accustomed accuracy, spirit and clarity. In a work by Karel Bendl (in F major) the "Spierings" could not shine, but that was not their fault. In truth the performance was much better than the piece, an opus of utmost unimportance. The Haydn Quartet in G major was happy in the extreme. Spiering brought out well its sunny characteristics. The Menuetto was a gem of grace and arch humor.

Humperdinck's "Dornröschen" music was heard for the first time in Berlin just a fortnight ago. Thomas produced excerpts from the work here early this season. So much for the backwoods of America!

Madame Blauvelt, the soprano, who has not been heard in Chicago for several years, will make her only appear-

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ance this season at the next popular concert of George Hamlin, when she will present an interesting and varied program. Mr. Hamlin will sing a group of songs by Brahms.

Mrs. Wunderle, the well known harpist of the Thomas Orchestra, has resigned.

Mrs. Howard Wells and Mrs. Dunstan Collins (Jeanette Durno) gave a luncheon at the Auditorium Annex on Saturday night. The little spread was in honor of Mrs. Fannie Bloomfield Zeisler, who was there after her triumph at the Thomas concert.

Bartley Cushing, for many years one of the most successful stage managers in the business, since his engagement by the Chicago Auditorium Conservatory as coach has become one of the most sought for men in Chicago by those organizations who produce amateur theatricals. Among his productions for the near future are the Lakeside Club's performance on January 31; "Pinafore," at the Oak Park Club, on February 19; the Ladies' Minstrels of the Englewood Woman's Club, February 20, and the regular performances of the University of Chicago Dramatic Club. Besides the outside engagements Mr. Cushing is rehearsing a strong cast in Maude Adams' success, "The Little Minister," at the Conservatory.

John B. Miller, the tenor, has been engaged by Mr. Ziegfeld for the Chicago Musical College as instructor in the preparatory vocal department. Mr. Miller holds a prominent position among the younger artists in this city. He studied several years abroad, most of that time with Shakespeare in London and Bouhy in Paris. He "coached" here two seasons under Mme. Mary Forrest-Ganz. Mr. Miller will be heard in a recital in Music Hall this month.

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Fourteen hundred persons in Music Hall! Who would have believed it? Chicago's favorite pianist, Fanny Bloomfield Zeisler, was announced for a piano recital on Thursday evening. Every inch of the hall seemed occupied. Stools were put on the stage for the overflow audience. A throng was refused admission at the door. No such scene has ever been witnessed here at the concert of any other pianist—and we have had Paderewski and Rosenthal!

Eleven numbers were on Mrs. Zeisler's program, and seven of these were "by request." By request also—although it seemed like a command—Mrs. Zeisler repeated nearly every one of these seven numbers. Never did a sovereign artist give way more graciously before the will of the musical people. Chicago's own pianist was in high spirits, and her elevated mood was apparent in every measure of her music.

This was the complete program:

Caprice on Airs from Alceste.....Gluck-Saint-Saëns  
Etudes Symphoniques, op. 13 (by request).....Schumann  
Marche Funèbre, op. 35 (by request).....Schumann  
Etude, op. 10, No. 5 (by request).....Schumann  
Valse, op. 64, No. 2 (by request).....Chopin  
Andante Spianato et Polonaise, op. 22 (by request).....Chopin  
Wedding Procession.....Grieg  
Si oiseau j'étais, Etude, op. 2, No. 6 (by request).....Henselt  
Valse (à la bien-aimée).....Schuett  
En forme d'Etude, op. 45, No. 1.....Leschetizky  
Polonaise, E major (by request).....Liszt

This is the complete condensed criticism:

"Alceste": Marvelous pianissimo, fairy fingers.  
Schumann: Tremendous technic, power, breadth, intellect.

Funeral March: Tragedy, tone, pathos.

Etude: Deftness, spirit, taste.

Valse: Rhythm, grace, abandon.

Polonaise: Modern performance of an old fashioned piece.

Grieg: Buoyancy, temperament, rhythm.

Bird Study: Melodious as a lark, swift as a swallow.

Valse: Dainty, soft, soulful tone.

Leschetizky: Graceful as the player herself.

Polonaise: Brilliant technic, rousing verse.

There! A mere mention of the thunderous applause and my report is finished. This is a suggestion for up to date critics.

The first Auditorium Popular Concert, under the direction of the Bureau of Fine Arts, took place yesterday. The hall was well filled and there is no doubt that these concerts will be a regular feature for Sunday evening. A full account of the entertainment will be in next week's issue of THE MUSICAL COURIER.

Henry W. Savage has added another unqualified success to his already pretentious list of light opera enterprises. "Peggy from Paris," the new musical comedy by George Ade and William Loraine, received its first presentation at the Studebaker Theatre Monday evening, and the production stormed Chicago so successfully that it is unhesitatingly heralded as a tremendous hit. Critical opinion

is to the effect that it is by far the most elaborate and expensive creation Mr. Savage has yet introduced, and there is nothing but praise for Mr. Ade's book and the tuneful, catchy music written by Mr. Loraine. The opening night proved conclusively that Chicago is going to like "Peggy" immensely. The bright lines and pretty score, interpreted by an exceptionally strong company, amid the gorgeous scenic surroundings supplied by Mr. Savage, combine to make a production which is admirable in every respect. The song hits of the piece are "Lil, I Like You," "Emalleen" and "Henny." In the latter song Miss Josie Sadler has made a distinct hit and has added to her reputation as a delightful German dialect comedienne. Other members of the cast who scored heavily on the opening night are W. T. Hodge, Helen Bertram, Fred Lennox, Guelma Baker, Helen Hale, Arthur Deagon, Alice Hagemen, George Beane and John Park. It is quite evident that "Peggy" is to succeed even beyond expectation and that the new musical comedy is due for a long and successful run at the Studebaker.

At the recent Thomas concert, where Fannie Bloomfield Zeisler was soloist, all records for receipts were broken. Generally the door sale at these concerts is somewhere between \$800 and \$1,200. Madame Bloomfield Zeisler attracted \$3,200. Comment is hardly necessary.

Monday evening, January 26, the Drake Quartet gave their first concert of the season. The quartet is comprised of Earl R. Drake, first violin; H. Scheld, second violin; W. Dellers, viola, and Day Williams, cello. Henry Willis Newton, tenor, was the soloist. The work of the quartet is surprisingly good, but of course too new to be judged very strictly. After playing together some more the Drake Quartet are sure to be "top notchers." They need time, and during this time they need rehearsals. Their ensemble playing was good, but by no means perfect, there being occasional individual work by the separate members of the quartet. The Haydn Quartet, G minor, was the opening number, and was played well. A new quartet by Raehenecker, in C minor, was very well received and deserved to be, for it is an interesting work. The second movement, an andante moderato, is especially good, and in this movement and the andante from op. 11, by Tchaikowsky, the quartet did really excellent work. Two more concerts will be given this season, and there is no doubt that the quartet will ultimately meet with popular approval. Mr. Newton sang a cycle of ten songs by von Fielitz, entitled "Eliland." This cycle, sung in English, was new to a Chicago audience, and Mr. Newton at once made a decided impression with his work. The soloist is a tenor with a very sympathetic voice of rare quality. He has an unusually large range and in all registers his voice is smooth and flexible. Mr. Newton is a skilled musician and sings with a great deal of taste.

Kenneth M. Bradley, director of the Bush Temple Conservatory of Music, must be congratulated upon his securing the services of Mrs. Fannie Bloomfield Zeisler

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to head the faculty of the piano department of that institution.

Herbert Woodward, violinist, who was in town for a few days, played for a few invited guests and critics. Mr. Woodward is making a tour of the West, and is meeting everywhere with big success. He played the Mendelssohn Concerto, the "Carmen" Fantaisie, by Hubay, and several smaller pieces. Mr. Woodward is a big violin talent, and like his teacher, Herbert Butler, possesses abundant tone, technic and temperament. Miss Georgia Bentley accompanied Mr. Woodward in a manner which shows that the young lady is an exceptionally good accompanist. All accompaniments were played from memory. Miss Bentley also played a few solo numbers. She has without doubt a brilliant future.

A matinee will be given by pupils of the Chicago Musical College in the Music Hall next Saturday, February 7. The last half of the program will consist of a one act play, "Why Women Weep," by Fred Broughton, presented by pupils of the School of Acting, under the direction of Hart Conway.

At Steindel's annual 'cello recital there will appear Miss Anna Griewisch, a mezzo soprano, who, after studying in Berlin with the best instructors, is now a pupil of Kirk Towns at the Chicago Musical College. Mr. Towns predicts very favorable things for his talented pupil.

Dr. Ziegfeld sailed for Europe last week.

A local manager is said to have lost \$80,000 in copper fluctuations recently. How much is a manager's \$80,000? HARMONICA.

#### Stocker Pupils' Recital.

THE fourth musicale in the series which Mrs. Stella Prince Stocker is giving with her vocal pupils, took place Tuesday evening, January 27. The spacious studio rooms, at 2 West 104th street, were filled with guests. The program for the evening was given by Mrs. Mabel Barton, soprano, assisted by the Stocker Trio, flute, 'cello and piano. Miss Katherine Wrisenberg also contributed two numbers to the delight of those present.

Mrs. Barton was in good voice and received many compliments for her singing of some of the songs. The development of her voice and her improvement in style have been thought remarkable by several critics who have watched her progress since last season.

Among the compositions on the program were: "Ecstasy," Mrs. Beach; "A Memory," Edna R. Park; aria from "Samson and Delilah," Saint-Saëns; "A Rose Fable," Hawley; "The Robin," Neidlinger; "Slave Song," Burleigh; "Angels' Serenade," Braga, with flute obligato.

#### The Broad Street Conservatory.

MISS RUTH H. PETERSON, of Palmyra, N. J., one of Gilbert Reynolds Combs' pupils, gave an interesting recital Wednesday evening, January 28, in the concert hall of the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia. Her program was as follows:

Prelude and Fugue, in G.....Bach  
Sonata, op. 7.....Grieg  
Nocturne, op. 27, No. 2.....Chopin  
Valse, op. 64, No. 2.....Chopin  
Etude, op. 10, No. 12.....Chopin  
Davidsbündlertanz, op. 6.....Schumann  
Etincelles.....Moszkowski  
Traumerei.....Richard Strauss  
Cypris.....Jensen  
Sonata for piano and violin, op. 6.....Gade

Edmund Thiele was the assisting violinist in the Gade Sonata.

## BALTIMORE.

BALTIMORE, Md., February 1, 1903.

THE sixth Peabody recital was given by Marguerite Hall, mezzo soprano, who presented the following interesting program:

O del mio dolce ardor.....C. W. Gluck  
La Calandrina.....Nicola Jomelli  
By the Waters of Babylon.....Old Welsh  
With Early Horn.....J. E. Gilliard  
Listen to the Voice of Love.....James Hook  
Ma douce Annette.....Old French  
Chantons les amours de Jean.....Old French  
Gretchen am Spinnrade.....Franz Schubert  
Liebesbotschaft.....Franz Schubert  
Frühlingsnacht.....Robert Schumann  
Sapphische Ode.....Johannes Brahms  
There Was an Ancient King.....George Henschel  
Serenade.....Richard Strauss  
Mirage.....Lisa Lehmann  
Music When Soft Voices Die.....Victor Harris  
A Roundelay.....C. A. Lidgley  
Viens, Aurore.....Old French  
(Arranged by A. L.)  
Le Chevalier Belle Etoile.....Augusta Holmès

Miss Hall is a charming singer who does not attain great heights. She has a lovely voice, skillfully used, and a beautiful style, but she is fortunate in knowing her limitations, and with the exception of "Gretchen am Spinnrade" attempted nothing that does not lie within her temperamental scope.

The remainder of the program was delightfully done, and the large audience was enthusiastic in its demonstrations of appreciation.

The singer's striking successes were her renditions of the Old Welsh song and of Brahms' "O Sapphische Ode."

The success of the Oratorio Society's performance of "Samson," under the directorship of Joseph Pache, at Music Hall, Thursday night, was a notable one. The uniformly excellent work of the chorus during the past two seasons was augmented at this concert by an unusually happy selection of soloists, so that the performance as a whole surpassed any given in recent years.

True, it was evident that the choruses were not so familiar to the society as those of other oratorios which have been repeatedly sung during the last decade, but considering that few of the present members had ever studied the "Samson" score until the recent rehearsals and that the extra performance of "The Messiah" claimed much of their time, the results were quite remarkable. Certainly the chorus has never before boasted so fresh and sonorous a tone and such spontaneity of expression.

Mrs. Marie Kunkel Zimmerman, a former Baltimorean, sang the soprano role with distinction. She has made a stride as an artist since she was a choir singer here, and her voice has gained in warmth and variety of color.

Though Mrs. Josephine Jacoby has been heard here often before, she has never sung with such unequivocal success. Her superb voice was in particularly fine condition, and though the part of Micah does not offer opportunity for displaying a wide range either of voice or of sentiment, it is peculiarly sympathetic and grateful. Lloyd Rand delivered the solos of Samson with reverent sentiment and in good taste. One of the best basses ever heard here is Frederick Martin, whose voice, method and style are most admirable. G. Wright Nicols was the organist.

Emanuel Wad, pianist, and one of the most successful instructors of the Peabody staff, gave the seventh Peabody

recital last Friday afternoon. Mr. Wad's many fine qualities as a resourceful player and sterling musician were in evidence in the performance of the following program, which was enjoyed by a large audience:

Chromatic Fantasia and Fugue.....J. S. Bach  
Sonata quasi una Fantasia, in C sharp minor, op. 27, No. 2.....Beethoven  
Momento Capriccioso, in B flat major.....von Weber  
Nocturne in D flat major.....Chopin  
Two Etudes.....Chopin  
Allegro non Troppo, from Sonata, op. 2.....Brahms  
Once Upon a Time, from op. 71.....Grieg  
Puck, from op. 71.....Grieg  
Remembrances, from op. 71.....Grieg  
Etude (Nuit d'été).....S. Liapounow  
Tarantelle in B major.....Balakirew

The Grieg novelty, "Puck," had to be repeated.

The first of the season's concerts by the Peabody Alumni Association was given Wednesday evening. An attractive program was presented by Mrs. Ethel Kerwin Rust, Misses Virginia C. Blackhead, Sylvia E. Ware, Georgia Nelson, Ada L. Clark, Rose Gorfine, and Abram Moses, Fritz Mueller and Charles O. Wingate.

Miss Lucy Stephenson, soprano, who recently returned from study abroad, will give a recital at Lehmann's Hall tomorrow evening, assisted by Miss Clara Ascherfeld, pianist.

The second Peabody symphony concert will take place next Saturday evening. Shanna Cumming will be the soloist. EUTERPE.

#### A Talented Pianist.

NOW that the fashionable private schools are becoming interested in music in its highest form, the artists of the country will have more opportunities to play before cultured audiences. The gifted pianist Mrs. Stella Hadden-Alexander is one who has already filled a number of these engagements. Recently at Miss Spence's School, 26 West Fifty-fifth street, Mrs. Alexander devoted an evening, playing some of the most difficult and beautiful works of the great masters. She gave the same program since then at Miss Dana's exclusive school in Morristown, N. J. Before the season closes Mrs. Alexander will give a number of concerts and recitals.

There is not a musician who would miss the chance of hearing the program given at the schools referred to when performed by an artist of Mrs. Alexander's skill. The list of compositions is appended:

Fantasia and Fugue, G minor.....Bach  
Sonata Appassionata, op. 57.....Beethoven  
Rhapsodie, G minor, op. 79.....Brahms  
Nocturne, op. 37, No. 2, G minor.....Chopin  
The Elf.....Schumann  
Reconnaissance, Carnival, op. 9.....Schumann  
Warum?.....Schumann  
Walderauschen.....Liszt  
To a Wild Rose.....MacDowell  
The Eagle.....MacDowell  
Valse Caprice.....Rubinstein  
Barcarolle, F minor.....Rubinstein  
Tarantelle.....Moszkowski

#### Mr. Goodrich Resumes Work.

M. R. GOODRICH has recovered from a severe illness, and resumed his professional duties at Carvel Court and the Guilman Organ School.

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## HOCHMAN COMING EAST.

ARTHUR HOCHMAN closed his successful Western tour with a recital in the Lyceum at Rochester. He will give the first of several recitals in New York March 5. Thursday night, February 17, he will play for the first time in Boston. The recital will be given at Steinert Hall.

Appended are some recent criticisms:

Those who attended the Hochman recital at the Chamber of Commerce Thursday evening enjoyed one of the most interesting concerts of the present season.

Hochman has been rightly termed "a great young pianist." He is a young artist who in time is likely to become a great artist. He has an exuberance of temperament, with a strong tendency toward cyclopean climaxes. His fingers dance over the keys with the fantastic grace of a fairy's, and anon rush with a tempestuous fury that suggests little black demons, wrangling, fighting and shrieking in blind fury.

Hochman's playing is temperamental when the occasion demands, as was fully exemplified in the Brahms "Mélodie"—a charming theme that gives the lie to those who say that Brahms was solely a musical philosopher; the Nocturne and Valse of Chopin and his own clever and brilliant Barcarolle. Tchaikowsky's "Variations" were played with abundant appreciation of the Slavic spirit that pervades them, and stamps them with their Russian trademark. The young pianist asserted his talent in this his first number, and made one feel like sitting at ease and inwardly exclaiming: "Surely, tonight we shall hear some piano playing worth while." Nor did the program as it progressed destroy the premonition of enjoyment.

Hochman possesses a remarkably vibrant and sonorous tone, which he uses at times with great effect. His technic is prodigious, and he scales dizzy heights unabashed.

The Chopin numbers were given with a fine artistic insight into the subtleties of this much abused composer. The coda of the Nocturne, with its dramatic modulations and repeated bass notes—like a gloomy fate knocking at the door and suddenly interrupting a vision of love—was as effectively rendered as I have ever heard it. And when I add that my last impressions of this wonderful tone picture were from Paderewski's hands, it can be considered a compliment to young Hochman.—Cleveland Press, January 23, 1903.

Arthur Hochman, a young pianist of surprising technical equipment and a refreshingly individual method, was the soloist at the Tuesday Musicales concert in the Church of Our Father last night. The church was comfortably filled with an audience that took a lively interest in what Hochman had to offer them. Indeed, the young man compels attention. He plays the most difficult things with a dash and an abandon that are convincing proofs of his steady attention to the cultivation of his talents, and he has a personality that may be described as almost unique.

His program was quite in his own style, consisting of numbers that allowed a full display of his remarkable attainments. The "Theme and Variations" of Tchaikowsky, which opened the list of compositions, was an earnest of the fact that Hochman could play Chopin admirably. And when the latter's compositions were reached it was evident that the pianist puts much of himself into the works of the Polish composer. There were four numbers of Chopin, and the Polonaise was so interestingly played that Hochman was recalled several times. He finally responded to an evident demand by playing the Sixth Rhapsodie of Liszt. He played this with the same fire and dash that characterize all his work, and made it unusually interesting.—Detroit Free Press, January 20.

Hochman the magnificent came again last evening to the Collingwood. He was Hochman the glorious when he struck the closing chords of the Liszt's Sixth Rhapsody. He was established firmly in the heart of Toledo musicians when he came last November. He needed but to smile last evening, and his domination was complete. He did smile last evening. He was unusually happy. He was in exceptionally good form, and that, too, when he had been threatened with a nervous collapse at Detroit the night before. An overheated concert hall was responsible for the illness, but last evening he was fairly exuberant in his evident good health. He played the immense numbers on his program with a power and brilliancy and exactness that did not always characterize the less difficult performances. The "Theme and Variations" by Tchaikowsky, the Scharwenka Etude and the Rhapsodie of Liszt were done with that finish and perfection of technic which is to make this great young pianist a great older pianist.

Hochman treats the piano with a gentle dalliance that he sometimes refuses to take altogether seriously. He pets it and coaxes it and caresses it with velvety fingers, and it fairly purrs under his touch. He smiles at it in that particularly caressing way of his, and the strings are hypnotized into doing his bidding. Sometimes he becomes so amused and interested in the performance that he Hochmanizes Chopin and Scarlatti and does it very pronouncedly, but for that matter no one cares. He is just a delightful pianist with the ability to do great things, and he does not need to do them all the time if he does not want to.

Hochman is certainly great in his great things. His is the genius for magnificence, richness in color, massiveness in tone, immensity in idea. He will find his day of small things later.

The concert was a great success, a most flattering and auspicious opening of the winter series of artist recitals for the conservatory.

At the close of the program an informal reception was held in the

red parlors, the large audience being permitted to meet the wonderful young man who furnished the evening's entertainment. The audience was one of the representative musical gatherings of the city, and the Collingwood was filled with a keenly discriminating audience.—Toledo Times, January 21.

## VON KLENNER PUPILS' RECITAL.

THE Saturday morning musicale at the studio of Madame Evans von Klenner, 230 West Fifty-second street, was enjoyed by a large number of guests and by the pupils themselves. All serious minded students take pleasure in seeing the progress made by their associates under the same teacher. Madame von Klenner has the social faculty and through her accomplishments as hostess and teacher makes all who come to sing and those who come to listen feel interested in all that transpires. Refinement and a convincing vocal method characterized the work of all the pupils, and several of the young women sang brilliantly.

The program arranged by Madame von Klenner included these numbers:

Duet, Sweetly Sang the Bird.....	Rubinstein
Miss Lafferty and Mrs. Schrader.	
To Mary.....	White
I Love and the World Is Mine.....	Johns
Miss Bessie Wright.	
Happy Day.....	Goetz
Thou Art Like a Flower.....	Rubinstein
Miss E. Kefer.	
Two Rose Songs.....	Gaynor
Miss Matilda Parraga.	
Rose Softly Blooming.....	Spohr
Mrs. Wilder.	
I Love You.....	Hamlet
Sweetheart, Sigh No More.....	Lynes
Mrs. Sydney Rosenfeld.	
Four Roses Red.....	Norris
Four Leaf Clover.....	Brownell
Miss Elizabeth Nickerson.	
Das Erste Veilchen.....	Mendelssohn
Frühlingslied.....	Mendelssohn
Mrs. Pauli Schrader.	
Marie.....	Franz
Herbst.....	Franz
Willkommen.....	Franz
Miss Marie O'Brien.	
Provencal Song.....	Dell'Acqua
Miss Louise Siddall.	
Nymphs and Fauns.....	Bemberg
Miss Maud Lafferty.	
Waltz Song, from La Bohème.....	Puccini
Pourquoi.....	Saint-Saëns
Mrs. K. S. Bonn.	
Caro Nome, from Rigoletto.....	Verdi
Miss Luella Ferrin.	
Three songs from The Cycle, Eliland.....	von Fielitz
Miss Lillie Welker.	

The coloratura singers of the morning gave some wonderfully fine illustrations of vocal technic. Miss Lafferty, who sang in the duet with Mrs. Schrader, and later sang "Nymphs and Fauns," by Bemberg, is blessed with an unusually sweet and flexible voice, and Mme. von Klenner's training is very apparent in the use she makes of it. More study under the same teacher would make an artist of Miss Lafferty.

Miss Ferrin is another among the coloratura singers heard during the morning who should make her mark. Her singing of "Caro Nome" was delightful. Miss O'Brien has a lovely voice and she sang the three songs by Franz marvelously well. Miss Kefer has a beautiful voice and sings in a way that does credit to her teacher. Mrs. Rosenfeld and Mrs. Schrader have sympathetic mezzo voices and both sang with expression. Miss Parraga and Miss Nickerson sang the flower songs with sweetly cultured voices, and with the buoyancy that suited their youth. Miss Wright is another promising young pupil, with a sweet voice. Mrs. Wilder sang Spohr's difficult song charmingly. Miss Siddall revealed a sweet, flexible voice. Miss Welker, a talented pupil, sang the three songs from the cycle "Eliland" in a way that emphasized the poetry and the music.

Mrs. Bonn, one of the advanced pupils from the von Klenner studio, is an artist and her singing was the best exhibition of Mme. von Klenner's artistic ideals, for it included style, expression, diction and voice production.

The piano accompaniments were sympathetically played by Mme. von Klenner.

## A Reply to Runciman.

Mr. M. A. Blumenberg, Editor The Musical Courier:

DEAR SIR—I know it is usual to allow the emanations of Mr. Runciman's caustic pen to pass unmolested, but have sometimes wondered if this is not due to indifference on the part of the music world to what he may say. But in his article in THE MUSICAL COURIER of January 28 there are so many ill considered remarks that I cannot resist calling attention to them.

Mr. Runciman calls the anthems sung in English churches "tedious affairs"; an examination of the service lists of English choirs will show anthems by Palestrina, Bach, Brahms, &c. My dear Mr. Runciman, are these men tedious?

In column one of this article are these words: "Nowadays when the brains are out, a man becomes a church organist"—or a music critic, eh! Mr. Blumenberg?

Later on we find this: "The essential cause of the whole mischief is the organ itself; organists are bad musicians because their brains and souls are killed, or at least hardened, stunted in their growth at first, and later ossified by the heart breaking, soul destroying work of accompanying church services."

So, then, John Sebastian Bach was a "bad musician"? For he was a church organist. He "accompanied church services," and at that was found fault with by his "music committee" for playing "unseemly" music for postludes. The unseemly music was the preludes and fugues! Now, Mr. Runciman, do not answer that Bach had genius to rise above his surroundings, for that argument can be turned on you (I've already spiked that gun, in fact). for if a genius is today presiding at a church organ he will rise above it. And in "ye olden times" were not the organists the great musicians? And maybe this is a musically decadent age (a belief of Mr. Runciman's) for the very reason that the men who may be gifted with a spark of genius may not work in the repose and quiet possible to an organist, but instead must conduct orchestral concerts or appear before the public in some capacity or other. Any suggestions, Mr. Runciman?

ROBERT FORCIER.

YOUNGSTOWN, Ohio.

## News from Milwaukee.

MILWAUKEE, January 28, 1903.

BY a practically unanimous vote the members of the Milwaukee Musical Society decided at its meeting recently not to attend the St. Louis Exposition as an organization. This renders vain the efforts of a committee consisting of Ernst Helfensteller, Louis Schaeffer, Richard Stempf, Hugo Kraft, Franz Amberg and Fritz Nelins, all of St. Louis, which has been in the city several days endeavoring to secure the attendance of the Milwaukee Musical Society as a body at the Sängerfest to be held during the exposition.

The concert planned by the society for February 3 has been postponed until February 21, it having been found that more time for preparation was necessary. Miss Henschel and Miss Smith, who were to have been among the soloists, have written to the effect that they will be unable to appear, and Miss Sara Anderson will be the soloist of the evening.

## Liederkrantz Chamber Music Concert.

SUNDAY afternoon the Richard Arnold String Sextet gave a chamber music concert in the hall of the German Liederkrantz, in East Fifty-eighth street. Mrs. Cecile M. Behrens, pianist, assisted in an interesting program. The sextet is made up of Richard Arnold, first violin; Hermann Kuehn, violin; John Sprague, violin; Carl Binhack, viola; Leo Tausig, 'cellist, and August Kalkhof, double bass. The first violinist, the second violinist, viola and 'cellist performed Grieg's Quartet, op. 27. Mrs. Behrens and Mr. Tausig played the Sonata for 'cello and piano by Richard Strauss. The sextet played an arrangement of favorite operatic numbers made by Heinrich Hoffmann.

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BOSTON, Mass., January 31, 1903.

**M**ISS PAULINE WOLTMANN is having a successful season in the concert field. As a glance at some of the concerts booked will show. Miss Woltmann will sing in Halifax, N. S., January 27, Tchaikowsky's "Joan of Arc" aria and two groups of songs, at the Conservatory of Music and Ladies' College there. On February 12 she will sing at the Thursday Morning Club; on February 20 at a performance of Signor Rotoli's "Roman Festival Mass," conducted by himself, in Symphony Hall. She was one of the soloists at its last performance, given in the spring of 1900. On February 26 she will sing the contralto solo part in Georg Henschel's Requiem, which is to be given in New York at the Metropolitan Opera House, and probably in Brooklyn on March 5. This part Miss Woltmann sang at the first production of the Requiem in Boston. On March 3 a song recital at Waverley, Mass. There are also several festival engagements for May not yet arranged.

Miss Clara Munger is about to make a radical, and at the same time an advantageous, change in her studios. For the past eighteen years, a time that nearly covers her teaching work in Boston, Miss Munger has occupied a studio on Park street, one of the most beautiful locations in the city, overlooking the Common, and of course having an abundance of light and air. But in recent years the centre of the musical world has moved so far toward Boylston street and Huntington avenue that a studio so far downtown began to seem out of the way. The building on Huntington avenue known as the New Century Building has just been completed, and Miss Munger has taken two very large rooms that are quite separate from the other offices. These rooms run the entire depth of the building, the larger studio facing on Huntington avenue. A brick wall separates these rooms from the offices on the same floor, making them virtually soundproof. However, as Miss Munger is the only musician in the building it is perhaps more a matter of satisfaction to her that the sounds from her studio cannot be heard rather than she cannot hear the sound from other rooms. So many of the buildings in Boston used for studio purposes lack the essential quality of being soundproof that this advantage is more noticeable than it otherwise would have been.

As soon as Miss Munger is settled in her new quarters, which will be about the 1st of March, she will inaugurate a series of weekly recitals to be given on Monday mornings and to which friends and acquaintances will receive invitations, where her more advanced pupils will be heard, thus giving them the experience of singing before an audience so necessary for those who intend to make concert

work a feature. Miss Munger has a number of beautiful voices that have been heard privately by intimate friends, but the studio in Park street was not adapted for a large audience, so the new studio will be a great advance in that respect. There will, of course, be a stage and the rooms are arranged so that they can be thrown into one room, and 150 or even more people can be comfortably seated. This of course is almost like a small hall.

When completed Miss Munger will have one of the handsomest studios in Boston, and perhaps the largest of any private studio.

The New Century Building is cared for under the auspices of the Women's Club, and is a model of neatness, comfort and convenience.

The Brockton Times has this to say of Miss Anna Miller Wood's singing in a recent concert:

"Miss Anna Miller Wood, mezzo contralto, sang in a clear voice of splendid tone. Miss Wood sang two or three part numbers, the first group being 'On the Way to Kew,' 'Ashes of Roses' and 'Love Me if I Live,' the latter being the favorite with the audience. Her second appearance was at the close of the program, when she gave a group of songs, comprising 'Memnon,' 'In Picardie' and 'O Swallow, Swallow, Flying South,' the last a spirited little song which held the audience till the last note was rendered."

A musicale was given by Miss Helen Mathews, assisted by Miss Beatrice Holbrook, pianist; Adeline Raymond-Ward, accompanist, on Wednesday evening, January 28, at Madame Edwards' studios, Steinert Hall.

The lecture by Homer Norris, assisted by Miss Sara K. Corbett, violinist, before the J. A. Jones Music Kindergarten Association, on Wednesday morning, was most interesting. The program was as follows:

The Sonata Form—From the early Italian composers, culminating in Mozart. Digressions from the Mozart model exemplified by Beethoven, Brahms, Liszt, Wagner and Richard Strauss.  
First movement from G minor Sonata.....Tartini (1692)  
Largo from Church Sonata.....Locatelli (1693)  
Allegro and Andante from Sonata in B minor.....Bach (1685)  
Larghetto and Allegro from Sonata in D major.....Handel (1685)  
Piano illustration of composers since Beethoven.  
Romanza (for violin).

Theodore Schraeder, baritone, will be the soloist at the pianola recital, Steinert Hall, January 31.

The orchestral concert of the Boston Singing Club will be in Tremont Temple, February 11, not in the hall at the

Conservatory, as announced. There will be but one performance, because the large hall at the Temple will accommodate the Forenight audience and the associates at the same time. The management of the conservatory has had to cancel all dates for Jordan Hall.

Pupils of the Faelten Pianoforte School gave a fine performance of classical and modern music in Faelten Hall, Wednesday evening. Those who took part were Miss Marion Kent, Miss May Sawtelle, Harry Buitekan, Frank Luker, Miss Jennie Eliassen, Anna Faelten, Miss Estelle Jensen, Ethel Harding and William Daly. The recital was enjoyed by a large audience.

Bookings for February at Chickering Hall are: 2d, afternoon, Monday Fortnightly Club; 5th, evening, Miss Cummings and Miss Wood; 9th, evening, Kneisel Quartet; 10th, evening, Verdi Orchestra; 12th, evening, Fairbanks banjo recital; 16th, afternoon, Monday Fortnightly Club; 18th, evening, Miss Henschel's recital; 21st, afternoon, Hambourg piano recital; 26th, evening, Adamowski Trio; 27th, evening, George Shepard's concert.

A concert that brought forth much praise on account of the unusual program of French and Russian compositions, given by Miss Alice Cumming, Miss Anna Miller Wood and Karl Ondricek last season, will be repeated February 5 in Chickering Hall. Several changes in the program have been made from last year. A new sonata by Emile Bernard, for violin and piano, will be given in place of the one by LeKeu.

Mrs. Jeanette Durno will give a piano recital in Steinert Hall on the evening of March 2. She will be assisted by Miss Emma Rossignol.

The Hoffmann String Quartet gives a second chamber concert for Tuesday evening, February 10, in Steinert Hall. Carl Stasny will be the pianist. There will be quartets by Haydn and Schumann, and a Trio by Dvorak.

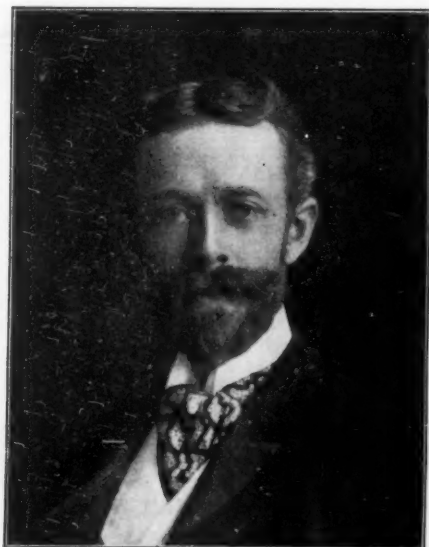
At the second of the Fortnightly Club concerts Mrs. Downer Eaton, Mr. Eaton, Mr. Hadley, Miss Wessels, Mrs. Rice and Mr. Bachner were the artists. Among the audience were Mrs. Frederick Warren, Mrs. Helen Jordon, Miss Jordon, Mrs. Brush, of Brookline; Miss Kate Greene, Miss Lena Little, William Winch, Clayton Johns, Miss Wessen, Mrs. Frothingham, Mrs. David Loring, Miss Estelle Kimball, Miss Ely.

Monday, January 19, Dr. and Mrs. Charles Inches gave a musicale in honor of the Baroness von Hutten. T. Adamowski and Mr. Sharpe were the artists. Baroness von Hutten also sang.

At the MacDowell concert next Wednesday, the Otto Malling Trio will be played by Miss Hitchcock, Mr. Kuntz and Mr. Belinski, with piano solos by Miss Fisher, and songs by Mrs. Francis Batcheller and Miss Anna Holmes Ruggles.

Mme. Fannie Bloomfield Zeisler will give a piano recital in Steinert Hall on the afternoon of Saturday, February 1.

"Paradise Lost," composed by Th. Dubois, the eminent Frenchman, will be given its first production in this coun-



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try by the Handel and Haydn Society, in Symphony Hall, Sunday evening, February 8. Soloists: Mme. Camille Seygard, Mme. Louise Homer, Herr Andreas Dippel, Sig. Emilio de Gogorza, Stephen Townsend and Marcel Journet. Hiram G. Tucker will assist at the organ.

A violoncello recital by T. Handasyd Cabot will take place in Steinert Hall on Tuesday afternoon, February 17.

At the performance of Signor Rotoli's "Roman Festival Mass" on the evening of Friday, February 20, at Symphony Hall, the soloists will be Mrs. Grace B. Williams, soprano; Miss Pauline Woltmann, contralto; C. B. Shirley, tenor, and Stephen Townsend, baritone. Walter J. Kuyler will be the organist. A brief miscellaneous program will precede the "Mass" and this will include a musical setting by Signor Rotoli of Tennyson's poem "Crossing the Bar."

Mrs. Louise Bruce Brooks was the soloist for the memorial service that was given for the late Bishop Brooks at Trinity Church on January 23.

Bruce Hobbs was one of the soloists at the concert of the Orpheus Musical Society, January 27, his two groups of songs including: Aria from "Hiawatha's Wedding Feast"; "Princess Pretty Eyes," op. 20, No. 1; "A Bridal Measure," op. 20, No. 2, Clayton Johns; "A Memory," op. 1, No. 3, Edna R. Park; "Dinna Ask Me," op. 5, No. 2, Benj. Whelpley. Besides the group of four songs Mr. Hobbs sang two of his own—"Du bist wie eine blume" and "Thy Dear Eyes"—and after those two more by Clayton Johns. In a letter he received from Carl Kaufmann, the director of the club, he states Mr. Hobbs' work to have been the "real artistic feature of the night."

A concert was given in Union Hall on Wednesday evening by Albert C. Orcutt, A. E. MacGaffey and Peter H. Foley. Miss Mary D. Chandler was the accompanist.

Stephen Townsend will sing the part of Telramund in the concert performance of "Lohengrin" which is to be given by the Arion Club, of Providence, on February 10.

The program of the thirteenth concert of the Symphony Orchestra, Saturday evening, was:

Overture to Vrchlicky's comedy, A Night at Karlstein, op. 26. Fibich (First time.)

Pibroch Suite for Violin and Orchestra, op. 42. Mackenzie

Rhapsody.

Caprice.

Dance.

(First time at these concerts.)

Andante Cantabile, from the Piano Trio in B flat major, op. 97. Beethoven

(Orchestrated by Liszt.)

Suite No. 3, in G major, op. 55. Tchaikowsky

Elégie.

Valse mélancolique.

Soloist, Timothée Adamowski.

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### Mrs. H. H. A. Beach.

The Year's at the Spring. Song. Mrs. E. K. Bradbury, Boston, Mass.  
Song of Love. Song. John Young, Littleton, N. H.  
Danse des Fleurs, op. 28. Piano. Miss Eva Schofield, Indianapolis, Ind.

### Arthur Foote.

The Rose and the Gardener. Mrs. Henrietta Hascall, Brockton, Mass.  
Ashes of Roses. Song. Miss Anna M. Wood, Brockton, Mass.  
If Love Were What the Rose Is. Song. Miss Clara Vocum, Reading, Pa.  
Love Me if I Live. Song. Miss A. M. Wood, Brockton, Mass.  
Love Me if I Live. Song. Heinrich Meyn, Berlin  
On the Way to Kew. Song. Miss A. M. Wood, Brockton, Mass.  
A Song of Four Seasons. Mrs. Hascall, Brockton, Mass.  
Memnon. Song. Miss A. M. Wood, Brockton, Mass.  
In Piccadilly. Song. Miss A. M. Wood, Brockton, Mass.  
O Swallow, Swallow. Song. Mrs. A. M. Wood, Brockton, Mass.  
Milkmaid's Song. Mrs. Henrietta Hascall, Brockton, Mass.  
Irish Folksong. Mrs. Henrietta Hascall, Brockton, Mass.  
Irish Folksong. Mrs. E. K. Bradbury, Boston, Mass.  
I'm Wearin' Awa'. Song. Miss Grace Munson, East Orange, N. J.  
I'm Wearin' Awa'. Song. Lyman W. Clary, East Orange, N. J.  
The Eden Rose. Song. Mrs. C. G. Klander, Philadelphia  
A Song from the Persian. Duet. Mrs. Hascall and Miss Wood, Brockton, Mass.  
Come Live With Me. Duet. Mrs. Hascall, Miss Wood, Brockton, Mass.  
Into the Silent Land. (Women's voices.) Amphion Club, Melrose, Mass.  
Mazurka. Piano. Miss Lottie Ingalls, Indianapolis, Ind.  
Poem, after Omar Khayyam, op. 41. Piano. Mr. Upton, Oberlin, O.  
Prelude, op. 50. Organ. James W. Hill, Haverhill, Mass.  
Pastorale, op. 50. Organ. James W. Hill, Haverhill, Mass.  
Fater Noster, op. 50. Organ. James W. Hill, Haverhill, Mass.  
Melody, op. 44. Violin. Davol Sanders, New York  
Melody, op. 44. Violin. Francis Morton, Brockton, Mass.

### Margaret Ruthven Lang.

Irish Love Song. Glenn Hall, New York  
Irish Love Song. Francis Rogers, New York  
Irish Love Song. W. H. Dunham, Boston, Mass.  
Irish Love Song. Miss Funkey, Oberlin, Ohio

### Frank Lynes.

When Love Is Done. Song. Miss Mary Münchhoff, Baltimore, Md.  
When Love Is Done. Song. Miss Lucie Tucker, Boston, Mass.  
Twas My Heart. Song. Miss Lucie Tucker, Boston, Mass.  
Greek Girl's Song. Song. Miss Lucie Tucker, Boston, Mass.  
The Ideal. Song. Miss Lucie Tucker, Boston, Mass.  
Once Bloomed a Rose. Song. Miss Lucie Tucker, Boston, Mass.  
Memoria. Song. J. C. Bartlett, Boston, Mass.  
Over the Mountains. Song. J. C. Bartlett, Boston, Mass.  
Birdling, Whither Now. Song. J. C. Bartlett, Boston, Mass.  
Peace. Song. J. C. Bartlett, Boston, Mass.  
Spring Song. Miss Greta Masson, Boston, Mass.  
Sweetheart, Sign No More. Song. Miss Greta Masson, Boston, Mass.  
A Bedtime Song. Song. Miss Greta Masson, Boston, Mass.  
In Love She Fell. Song. Miss Greta Masson, Boston, Mass.  
Pure and True and Tender. Song. Miss Greta Masson, Boston, Mass.  
A Summer's Wooing. Song. Miss Greta Masson, Boston, Mass.  
Dreams. Song. Robert Bruce, Boston, Mass.  
Marie. Song. Robert Bruce, Boston, Mass.  
A Romance. Song. Robert Bruce, Boston, Mass.  
Awake. Song. Robert Bruce, Boston, Mass.  
Cavatina in G. Violin. Miss Lillian Chandler, Boston, Mass.

Gavotte. Violin. Miss Lillian Chandler, Boston, Mass.  
Mazurka Favori, op. 24. Piano. Miss Edna Coleman, Truro, N. S.  
Whispering Zephyrs, op. 29. Piano. Miss Archibald, Truro, N. S.  
Valse Brillante, op. 16. Piano. Miss Archibald, Truro, N. S.

### Edward MacDowell.

From New England Idylls, op. 62. Piano—  
With Sweet Lavender. Jesse Crane, Indianapolis, Ind.  
In Deep Woods. Jesse Crane, Indianapolis, Ind.  
In Deep Woods. Mrs. Hadden-Alexander, New York  
The Joy of Autumn. Mrs. Hadden-Alexander, New York  
The Joy of Autumn. Jesse Crane, Indianapolis, Ind.  
Indian Idyll. Jesse Crane, Indianapolis, Ind.  
Shadow Dance, op. 39. Piano. Rudolph E. Reuter, New York  
From a Wandering Iceberg, op. 55. Piano. Mrs. Hadden-Alexander, New York  
To a Wild Rose, op. 51. Piano. York.  
To a Water Lily, op. 51. Piano.

### Edna Rosalind Park.

A Memory. Song. George Dean, Boston, Mass.  
A Memory. Song. Bruce Hobbs, Boston, Mass.  
My Jean. Song. M. Ulanowsky, Vienna, Austria  
My Jean. Song. M. Ulanowsky, Graz, Austria  
My Jean. Song. Carl Haydn, New York  
My Jean. Song. Carl Haydn, Chicago, Ill.  
My Jean. Song. Carl Haydn, Aurora, Ill.  
My Jean. Song. Carl Haydn, Rockford, Ill.  
My Jean. Song. Carl Haydn, Pullman, Ill.  
My Jean. Song. Carl Haydn, Ravenswood, Ill.  
My Jean. Song. Carl Haydn, Madison, Wis.  
My Jean. Song. Carl Haydn, Appleton, Wis.

### Charles P. Scott.

Only a Ribbon. Song. Mrs. Helen A. Hunt, Worcester, Mass.  
Only a Ribbon. Song. Mrs. Helen A. Hunt, Milford, N. H.

### Miss Elsa Ruegger to Remain Here.

SOME weeks ago it was reported that Miss Elsa Ruegger, the 'cellist, who is making such pronounced success here this season, would return to Europe in March. This is an error, for Miss Ruegger will remain here during the entire season.

The St. Louis performance of Miss Ruegger at the Apollo Club on January 27 evoked the following criticisms:

Miss Ruegger's work is well known to the discriminating ones here. Her 'cello has a quality which is never heard but when she evokes it. This wonderfully sustained quality was felt in the "Traumerei," which she gave last night as an encore, after she had rendered the difficult and bewildering Adagio Allegro from Boccherini. Another encore, later in the night, Godard's "Jocelyn," possessed the same quality in a rare degree. Her most popular number was the "Spanish Dance," by Popper, to which she gave remarkable vitality.—St. Louis Globe-Democrat.

Miss Ruegger's 'cello performance was something of a revelation, since it is a most uncommon thing for a woman to be in close touch with the soul of this most soulful of stringed instruments. The truth of her delicate mastery of the 'cello was made manifest in her first number, Boccherini's Adagio Allegro, dreamy and melodious, and in the "Traumerei," which she gave for an encore. The tonal effects were beautifully brought out, and with an almost masculine dominance, it seemed to me, while there was a deftness of phrasing, more fully emphasized in a later number, Popper's "Spanish Dance," which was a delight to note. Another Popper number, the "Andacht," together with an encore upon which the house insisted, confirmed Miss Ruegger's hit of the evening.—St. Louis Republic.

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CINCINNATI, January 31, 1903.

**T**HE most interesting program offered in the line of chamber music this season was given Wednesday night, January 28, by the Marien String Quartet of the College of Music. The string quartet played with inspiration, and the result was an ensemble which was fairly sung. The concerted numbers were the Schubert Quartet for strings, E flat; Rubinstein's Sonata for piano and viola, which was given its first hearing in this city, and the much favored Schumann Quintet in E flat. The Schubert Quartet, whose music springs up as naturally as a bed of flowers, was given a poetic, dainty reading—elastic with the contrasts of serenity and joy. The ornamental melody of the first violin was beautifully carried by Mr. Marien in the scherzo. The quaint, often bizarre, coloring and background given by the viola to the Rubinstein Sonata was faithfully and artistically carried out by Richard Schliwen. Mr. Hoffmann, pianist, proved himself an ensemble player of much value, and while he did not warm up to his work thoroughly in the sonata and there were some uncertainties in his attack, he fully redeemed himself in the Schumann Quintet, which he played with ample musicianship and a clearness of understanding that bordered on authority. Edmund A. Jahn, baritone, gave a dignified interpretation to the great recitative and aria, "Bring Me Cross and Cup," from Bach's Passion Music, the organ accompaniment being played with a fine sense of repose by W. S. Sterling. Mr. Jahn subsequently gave Jensen's song of "The Traveling Student" and Weingartner's song of "Hunold" with a great deal of spirit. The Schumann Quintet, played in masterly style, brought the memorable concert to a close.

Arthur J. H. Barbour, organist, of the Conservatory of Music faculty, presented a lecture recital on Bach's Christmas Oratorio on Thursday evening, January 29, in the Conservatory Concert Hall, Mt. Auburn. The performance was preceded by an entertaining analysis of the work. The conservatory chorus, largely composed of the best vocal talent of the institution, sang the choral parts with a fine sense of proportion, rhythmic precision and good understanding. The tone quality was fresh and musical. While the general work was good, particular mention ought to be made of the final chorus "Come and Thank Him," which sang out its language eloquently and enthusiastically. The solo parts were taken by Miss Annabelle Ambrose, soprano; Miss Marellah White, soprano; Miss Esther McNeill, contralto; John Hoffmann, tenor, and G. H. Clay, bass. Both sopranos proved themselves imbued with art and gave it beautiful expression—the aria "Ah! My Saviour" being a perfect gem with its subdued echo effects. Miss McNeill sang with a pure, sympathetic voice "Slumber, Beloved." The recitatives were broadly given by John Hoffmann, and his singing of the aria "Haste Ye, Shepherds" was genuinely musical. The recitations of the bass found an intelligent response in the singing of G. H. Clay. He is one of the members of the choir of the Second Pres-

byterian Church. Miss Ambrose, Miss McNeill and Miss Marellah White, who sang the echo part in the aria, are students of Miss Clara Baur's class; so is Mr. Hoffmann. The organ and piano accompaniments were delightfully played by Mrs. S. B. O'Neal and Miss Corene Harmon, the former being a pupil of Mr. Barbour and organist of the Mt. Auburn Methodist Episcopal Church; the latter, a pupil of Frederic Shailer Evans and one of the most talented and promising girls of the conservatory. Mr. Barbour, by his directing, showed himself thoroughly familiar with the spirit of this immortal work.

The Tudor-Geeding Concert Company, composed of Miss Bessie Tudor, soprano; Asa Howard Geeding, baritone; Miss Jessie Straus, violinist, and Mrs. Asa Howard Geeding, pianist, returned this week from a three weeks' tour through Michigan.

Carl W. Grimm, of Cincinnati, has been chosen vice president for the State of Ohio by the Music Teachers' National Association.

The vocal recital of Mme. Tecla Vigna's pupils on Thursday evening, January 29, in Aeolian Hall, was of considerable interest. A ladies' chorus sang Sucher's "Visions" with good blending and proportion in the voices. Of the soloists Mrs. Hattie Case deserves particular mention. She has a voice—a pure soprano, and there is soul back of it. Of this she gave proof in the fine spirit with which she sang Allitsen's "A Song of Thanksgiving." Mr. Kellermann is a basso with a voice—a voice of profundity and richness. Other soloists who participated in the program were Miss Grace Stueckey, Miss Ethel Irwin, Miss Ida Healy, Miss Katherine Radcliff, Miss Mary Piper, Ferdinando Hasenzahl, Miss Ethel Irwin, Glenn O. Friemood and Mrs. W. Spiegel. The recital was closed with a good ensemble in the quintet from "Martha."

Miss Beeb Beynon, the popular New York soprano, is in this city, the guest of friends. Miss Beynon has just returned from a concert tour through Florida and the South. She will be heard in song recitals in Louisville, Lexington, Cincinnati and Detroit at an early date.

J. Stuyvesant Kinslow, baritone-basso, of the Zilpha Barnes-Wood Music School, gave a song recital in Aeolian Hall on Monday evening, January 26. Although he was indisposed on account of a cold and not in the prime condition of voice, there was much to be thankful for. Mr. Kinslow's voice seems to be particularly well adapted to the singing of ballads, for he has essentially a voice rather of lyric than of dramatic quality. His singing of Clay's "Gypsy John" was particularly happy and in keeping with the spirit of this well known song, made familiar to the public through the masterly interpretation of Max Heinrich.

Mary Naomi Chapman, contralto, a pupil of Mrs. William McAlpin, made her professional debut on Tuesday, January 27, in Aeolian Hall, presenting the following program, in which she was assisted by LeRoy McMakin, violinist:

Study on Chopin Waltz.....Rosenthal  
Staccato.....Bohm  
Pianola.  
Slavonic Song.....Chaminade  
Goodby.....Tosti

He Was Despised and Rejected.....Handel  
Mary Naomi Chapman.  
Wehmuth.....Paul Stoeving  
Teost.....Paul Stoeving  
L'Aragonesa.....Alard  
LeRoy McMakin.  
Aria, Ah Quel Giorno.....Rossini  
Lascia Ch'io Pianga.....Handel  
Lullaby.....Gottschalk  
Bliss Forever Past.....Balfe  
Mary Naomi Chapman.  
Romance in E flat.....Rubinstein  
Le Menetrier.....Wieniawski  
LeRoy McMakin.  
His Return.....Philemon Stanbery  
Joy Cometh in the Morning.....Philemon Stanbery  
Mary Naomi Chapman.  
One Spring Morning.....Ethelbert Nevin  
Springtide.....Reinhold Becker  
Mary Naomi Chapman and LeRoy McMakin.

Miss Chapman has a rich contralto voice, of even register, but of striking resonance and musical quality in the lower range. She sang "He Was Despised and Rejected" with much feeling. Her songs embraced a wide range of subjects and character.

Cincinnatians are going to lose another singer of much promise in the person of Miss Dell M. Kendall, soprano. Miss Kendall has accepted the position of soloist at the Third Presbyterian Church, Pittsburg, and leaves for that city for permanent residence April 1. Miss Kendall has operatic abilities of no mean order and her appearances in public in that direction have always indicated extraordinary talent.

J. A. HOMAN.

#### Mrs. Mooney's Musicales.

MRS. ELISE VIRGINIE MOONEY gave a musicale at the Waldorf-Astoria last Friday evening with the following program:

Mon cœur s'ouvre à ta voix (Samson and Dalilah).....Saint-Saëns  
Mrs. Elise Virginie Mooney.  
'Cello solo.....Selected  
Hans Kronold.  
I Will Extol Thee, O Lord (Oratorio Eli).....Costa  
Mrs. Elise Virginie Mooney.  
Dramatic Reading.....  
Mrs. Evelyn Lambert.  
Fleurs des Alpes.....J. B. Heckerlin  
Spanish Romance.....Frank E. Sawyer  
Mrs. Elise Virginie Mooney.  
Violin solo, Rhapsodie Hongroise.....Hauser  
Rudolph Hall.  
In Old Judea.....Adam Geibel  
Mrs. Elise Virginie Mooney.  
Violin obligato by Rudolph Hall.  
Voi Che Sapete.....Mozart  
Mrs. Elise Virginie Mooney.  
Violin solo, Zigeunerweisen.....Sarasate  
Rudolph Hall.  
Slumber Song.....M. Theo. Frain  
Es hat die Rose sich beklagt.....Robert Franz  
Mrs. Elise Virginie Mooney.  
'Cello solo.....Selected  
Hans Kronold.  
Eventide (Abendlied).....Blumenthal  
Mrs. Elise Virginie Mooney.  
Dramatic Reading.....  
Mrs. Evelyn Lambert.  
Ave Maria.....Angelo Mascheroni  
Mrs. Elise Virginie Mooney.  
Hans Kronold, 'cellist; Rudolph Hall, violinist.

#### Died for His Violin.

WHILE attempting to save a valuable violin from his burning house at Bacon Hill, Saratoga, last Saturday, Edward Diamond was overcome by smoke and burned to death.

## Spring Tour J. S. DUSS, Conductor.



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## Obituary.

## Robert Planquette.

Robert Jean Planquette, the composer of "The Chimes of Normandy," "Paul Jones" and other light and comic operas, died in Paris January 28, on the same day that Augusta Holmès passed away.

A cable says that after the burial of Planquette some mystery arose as to the cause of his death, and his relatives have asked that the body be exhumed. Planquette in his line was a real composer and not a feeble imitator and copyist, like some of his colleagues here and abroad. His music was charming and as popular in Germany and England as in France. Born in Paris, July 31, 1850, Planquette studied at the Paris Conservatory. Duprato was his teacher in composition. He wrote first a number of songs that were sung with success at café concerts. His first operetta in one act, "Paille d'Avoine," was presented in 1874 and was received with favor, but the name of the composer became famous after the production of "Les Cloches de Corneville" ("Chimes of Normandy") in 1877. The opera enjoyed a run of over 400 nights at the Folies-Dramatiques, in Paris. Long runs also followed in Germany, England, and the United States. Farnie and Reece, of London, made the adaptation for the English stage. "Le Chevalier Gaston," an operetta in one act, was sung for the first time in 1879, and "Les Voltigeurs" in 1880. Two operettas were presented in 1887, "Surcouf," in Paris, and "The Old Guard," in London. "Paul Jones" was another work written especially for London. It was heard for the first time in 1889. "Le Talisman" was brought out in 1892; "Panurge" in 1895, and the spectacular opera, "Mam'zelle Quat' Sous," in 1897.

## Augusta Holmès.

Augusta Holmès, one of the few women who have been seriously considered as composers, died in Paris Wednesday of last week in her fifty-sixth year. One of the modern dictionaries says she was born in Paris, December 16, 1847, of Irish parents. Other authorities contradict this by quoting the year 1850 and Ireland as the date and place of her birth. The parents of Miss Holmès were cultivated Irish people. The father was a man of literary bent and the mother a painter of some note. Early in youth Augusta, whose full baptismal name was Augusta Mary Anne, showed decided talent for music. She took piano lessons in the usual way, but as her gifts were very unusual she was encouraged in making music her profession. After she had made her début as a pianist she studied composition with several masters, the greatest being César Franck. Miss Holmès wrote symphonies, symphonic poems, music for the church, chamber music, a cantata, an opera and over 100 songs. In America she is best known through her songs, a number of these being beautiful and many very charming. Some of Miss Holmès' music showed real creative power. Unfortunately her opera, "La Montagne Noire," first produced in Paris in 1895, was not favorably received. She wrote other operas, but the records are silent about the performances.

The first composition by Miss Holmès, a psalm, "In

Exitu," was performed in 1873. A year later her symphony, "Hero and Leander," was played in public. Her other symphonies are entitled "Lutece," "Les Argonautes," "Lutin" and "Hymn à la Paix," and the symphonic poems include "Irlande," "Patrie," "Roland," "Pologne" and "Au Pays bleu." Her allegorical cantata, "La Vision de la Reine," has been sung in France many times.

She was born on Beethoven's birthday (December 16) and she died (January 28) on the birthday of Hérold and



AUGUSTA HOLMÈS.

Nessler. Grove's Dictionary of Music and Musicians does not contain a line of mention of Miss Holmès and her career. The composer, by the way, was a subscriber and warm friend of THE MUSICAL COURIER.

The funeral of Augusta Holmès was held Saturday from the Church of St. Augustine in Paris. Irish societies sent delegations and many persons of note attended. The burial was at the Cemetery of Montmartre.

## Henry Hahn.

Henry Hahn, who died a week ago at his home, at 1403 North Nineteenth street, Philadelphia, after a protracted illness, had been for many years musical conductor of the Walnut Street and Park theatres orchestras. He was

Philip Hale, in Boston "Journal"—"Mr. Hamlin sang superbly and easily bore away the honors. . . . Mr. Hamlin is one of the most brilliant singers now before the public."  
H. E. Krehbiel, in New York "Tribune"—"Mr. Hamlin has been so eloquent a champion of artistic dignity, nobility and sincerity that he deserves to be singled out for a special word of praise. . . . He was, as always, an artist in all he did."

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New York "Evening Post."—Theodor Björkstén, one of our great apostles of Bach, knows how to make an attractive program. . . . Mr. Björkstén has a voice of genuine tenor quality, with not a baritone ingredient. . . . He was at his best in "Ah, fuyez," from Massenet's "Manon," which he sang dramatically, and in Schubert's Serenade ("Leiselehen"), which evoked such a storm of applause that it had to be repeated. Several of the other numbers received applause enough to justify an encore.

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New York "Tribune."—In Mendelssohn Hall last night Theodor Björkstén gave a recital, in which he showed that he is splendidly equipped intellectually and emotionally as a singer of songs. . . . The songs in his program which had real heart in them were sung with fine and truthful expression, and one of them, Bungert's "Sandträger," which marked the climax of the evening, sent a thrill through the audience, so dramatically was it conceived and uttered.

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**R**UBIN GOLDMARK, of New York city, who has just returned from a lecturing trip to the University of Illinois, gave a lecture recital recently at Montreal, Canada, under the auspices of the Ladies' Morning Musical Club. Following out every detail of the plot in its musical expression, and clearly explaining them and performing the finer passages at greater length, Mr. Goldmark held his audience to the end.

The Musical Club, of Corning, N. Y., recently met with Mrs. R. H. Curtis.

The Woman's Century Club gave a musicale recently at Seattle, Wash., under the direction of Louise C. Beck.

The Harmonic Musical Society, composed of well known Germans, had a Daman Abend recently at Wilkes-barre, Pa.

The Schubert Glee Club, of Asbury Park, N. J., is said to have surpassed all previous efforts at the concert of January 21.

The date for the joint concert of the Philadelphia (Pa.) Orchestra and the Mendelssohn Club has finally been set as Saturday night, February 7.

The Tuesday Morning Musical Club, of Great Falls, Mont., was recently entertained by W. W. Lauder with lecture recitals or "Talks on the Piano."

The Fortnightly Musical Club introduced to Cleveland, Ohio, the Chicago pianist Miss Blanche Sherman at its Chamber of Commerce recital, January 27.

At a recent meeting of the Wednesday Morning Musical Club, New Castle, Pa., the hostess was Miss Matilda Ritchie, and the composers studied Dudley Buck and Brahms.

The monthly musicale at the Church of the Holy Trinity, West Chester, Pa., included a half hour organ recital by Mrs. William A. Brooke and Prof. Joseph H. Wiley, professor of music at Tome Institute.

Mrs. William A. Stone, who is extremely fond of music, recently entertained the Wednesday Club and some of her personal friends at a piano recital by Dingley Brown, organist of St. Stephen's Church, Harrisburg, Pa.

The Orpheus Club, of Columbus, Ohio, gave the second concert of the season's series Thursday evening, January 22. The club has decided to give the opera, "Chimes of Normandy," by Planquette, for the closing concert.

The Wednesday Musical Club, of Johnstown, N. Y., had an enthusiastic meeting at Miss Heagle's January 14. The officers for the ensuing year were elected as follows: President and musical director, Miss Grace Wells Heagle; vice president, Mrs. William C. Hutchens; secretary, Mrs. A. T. Hallock; treasurer, Miss Grace Raymond.

The first rehearsal of the Saginaw, Mich., May Festival Chorus took place January 20. Owing to the fact that there is no auditorium in that city with seating capacity large enough to accommodate the patrons of the Saginaw May Festival without crowding and discomfort, it has been decided after great deliberation to limit the sale of tickets for the coming May Festival to the comfortable seating capacity of the Masonic Temple.

The eighteenth season of the Treble Clef of Philadelphia, Pa., finds it in good musical form under the direction of S. L. Herrmann, and its first concert this year took place

January 28, at Horticultural Hall, with Miss Ellen Scranton Stites, a young violinist, and Herbert Witherspoon, basso, as assisting artists. The chorus prepared a number of part songs, "The Wights," by Gilchrist, and several lieder by Brahms in German and English, and Chadwick's "Thistle-down." Mrs. H. H. Darby, a member of the chorus, also assisted in solo work; also Miss E. D. Blair, the club's accompanist, and Ellis Clark Hamman at the piano.

The Vendredi Musicale, Mrs. Frank Hollowell, president, met recently at Nashville, Tenn. A musical program was given by Misses Bessie Bullock, Annie Green, Laura Banks, Lillian Bank and Jennie Wheeler. The additional members present were: Miss Ethel Carr, Mesdames Kendrick Hardcastle, Robert Orr and Arthur Campbell. The guests present were: Misses Margaret Howell, Weta Acker, Jessie Hollowell, Louise Hall, Martha Stokes, Martha Bowling, Mary and Sara Gaut.

The Pueblo, Col., Choral Society has been organized with a membership of forty prominent local musicians. The society was organized at the First Presbyterian Church and will be under the direction of Arthur Ridgeway. An Easter festival is being planned. The officers elected are: Robert Sword, president; Miss Lena Fletcher, vice president; Jesse R. Wood, secretary and treasurer; Scott Peterson, librarian; Miss Charlena Young, accompanist; Arthur Ridgeway, director.

The Euterpean Club, of Philadelphia, Pa., gave their first musicale of the present season in the Orpheus Clubrooms on January 22. The program was given largely by the soloists who are to appear in the club's midwinter production of Gilbert and Sullivan's opera, "The Gondoliers," at Mercantile Hall, Monday evening, February 16. Among those who assisted were Miss Alice Greims, Miss Mary E. Newkirk, Miss Clara A. Yocum, Messrs. Ezerman, Knox, Hindermeyer, Dumont and Mr. and Mrs. Rihl.

G. A. Sievers, concert violinist and instructor, of Austin, Tex., organized a string quartet some six months ago and has succeeded in making the quartet a permanent affair. The members are: William Linnberg, first violin; F. Lomberg, second violin; C. T. Widen, violoncello, and G. A. Sievers, viola and director. Mrs. G. A. Sievers, piano accompanist. This club desires to confine itself exclusively to classic works and has already appeared at a number of concerts with success. A recital in the very near future is being arranged.

The Apollo Musical Club, of Seattle, Wash., held its first rehearsal after the holiday season January 13. There was a large number present, there being fifteen new members received. The study of Haydn's masterpiece, the oratorio of "The Creation" was begun under the direction of D. Carlos McAllister, and will be continued until June 1, when the work will be sung in that city and Tacoma jointly with the Philharmonic Club of that city, with the best soloists obtainable. There will be a full orchestral accompaniment. The society now numbers nearly 150.

The Holding Quartet scored a decided triumph at the second St. Agnes recital, given at Graduates' Hall, Albany, N. Y., January 15. The quartet consists of Claude J. Holding, William J. Holding, Gabriel Califano and Arnold R. Janser. The concert was of special interest, as Claude J. Holding, the son of William J. Holding, one of the best known orchestra leaders of the State, an organizer of the quartet, on this occasion made his first public appearance before Albany musical circles. Mr. Holding has for the past six years been doing work in New York, during which time he has been a member of the Emil Paur Quartet and of the Richard Arnold Sextet, and has been head of the violin department of the Hasbrouck Institute, Jersey City, N. J.

Officers of the Matinee Musical Club, of Fremont, Ohio, are: President, Miss E. Eleanor Dryfoos; vice president, Miss Lulu V. Bowman; second vice president, Mrs. Will Esch; recording secretary, Mrs. Charles E. Waggoner;

corresponding secretary, Miss Maud Anderson; treasurer, Miss Marie Gottron; official accompanist, Miss Corinne Grund. Program committee—Mrs. Byron E. Dudrow, chairman; Mrs. George W. Haynes, Mrs. R. W. Deemer, Mrs. Charles E. Waggoner, Miss Lulu V. Bowman, Miss Nelle Grapes.

At the first public concert of the Toledo (Ohio) Epworth League Musical Union, Haydn's Oratorio, "The Creation," was given at St. Paul's Methodist Episcopal Church, January 14. The soloists were Mrs. Eleanor M. Stock, soprano; E. C. Towne, tenor; Bertram Schwahn, basso; Charles H. Thompson, director. Accompanists, Miss Alice Schroeder, organ; Frederick W. Church, piano.

The program for January 30 at the Friday Morning Musicale at Tampa, Fla., was "Gounod," paper, by Mrs. John Wall; piano duet, Miss Ball and Mrs. Hart; vocal solo, Mrs. Conoley; piano solo, Miss Phillips; violin solo, Mr. Turner; piano solo, Mrs. Oppenheimer; vocal solo, Miss Richardson. On February 13, miscellaneous: Paper music, Mrs. Berry; piano trio, Miss Ball, Mrs. Hart and Mrs. Ferris; vocal solo, Mrs. Carter; violin solo, Mr. Turner; piano solo, Miss Macfarlane; vocal solo, Miss Richardson.

On Tuesday, February 3, at the Washington Club, Washington, D. C., the Lyric Quartet, Mrs. Charles Bayly, Jr., first soprano; Miss Elizabeth Wahly, second soprano; Mrs. Belle Carpenter Henney, first contralto; Mrs. D. Olin Leech, second contralto, and the Ladies' String Quartet—Miss Marie Bastianelli, first violin; Miss Mabel Montgomery, second violin; Miss Jessie Bloomer, viola; Miss Helen Bastianelli, violoncello; director, Ernest Lent, will give a program of music that includes as composers: Gade, Schubert, Hofmann, Lent, Nevin, Haydn, Mislan, Haworth, Hawley, Ten Have, Bailey, Lacombe.

There was an unusual program at the meeting of the Matinee Musicale January 14 at Indianapolis, Ind. The miscellaneous numbers were by the members of the first division. Miss Pearl Randall, Mrs. F. T. Edenharter, Mrs. Harry Christian, Miss Verle Davidson, Miss Josephine Robinson, Mrs. Littell, Mrs. Morrison, Mrs. Albert Lieber, Mr. Kiser, Miss Eunice Jameson, Mr. Winterhoff, Mr. Michelis, Mrs. S. L. Kiser, Miss Kipp, Miss Emy Martin took part. The special soloists were Miss Helen Swain, who recently returned from a course of study in New York; Miss Grace Porterfield, a new member of the club, sang, with accompaniment by Mrs. Kiser, pianist; Miss Grote, harpist, and Mrs. Lieber, violinist. Miss Alice Halpin, one of the prominent pianists of the club, was the only soloist for that instrument, and she played a Novelette by Schumann and an Etude of Chopin.

The second subscription concert of the Philadelphia Orchestra and the Reading, Pa., Chorus, Fritz Scheel and Edward A. Berg, conductors, took place January 8. The program was:

PART I.	
Overture, Der Freischütz.....	Von Weber
Allegretto Scherzando, from Symphony No. 8.....	Beethoven
Rhapsody No. 1.....	Edward Lalo
Mazurka, from Suite, op. 103.....	Godard
Waltz, Donauweibchen.....	Strauss
PART II.	
Stabat Mater.....	Dvorak
For soli, chorus and orchestra.	

Anita Rio, Florence Mulford Hunt, Harry B. Gurney, Ericsson F. Bushnell were the soloists: S. W. Unger, organist. Part first was under the baton of Fritz Scheel, while Edward A. Berg conducted part second. The local press praised the concert highly, saying, "Conductor Berg must feel more than gratified with the successful and inspiring singing of the Reading Chorus in "Stabat Mater."

#### Mr. Speaks' Engagements.

**O**LEY SPEAKS, the basso, sang in Berlioz's "Damnation of Faust" with the Mendelssohn Club, of Orange, N. J., last week. February 3 he sang in Rossini's "Stabat Mater" in Woodbridge, N. J., and February 13 he will be heard in a musicale at the Waldorf-Astoria.

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**M**ISS LENA BEANE, of Augusta, gave an instrumental program in Bangor, Me., before the members of the Musical History Class, conducted by her sister, Mrs. Hamilton. This class consists of eighteen ladies who have met once a week since the 1st of November and under the instruction of Mrs. Hamilton have followed the course of music from its primeval state through the ancient and mediæval periods to the modern epoch. Mrs. Hamilton's talks are said to be clear and concise. The subjects and programs have been: "The Origin of Music," "Early Notation and Its Development," "Rhythm and Its Advancement," "Ancient Music and Musical Instruments," "Mediæval Music and Celtic Folk Songs," "National Songs and Other Characteristic Songs and Dances of Various Nations," "The Link Between the Mediæval and Modern Periods of Music," together with the discussion and illustration of certain musical forms. This is the first of eight recitals to be given by Miss Beane in Bangor.

Julius V. Seyler gave a studio musicale recently at Detroit, Mich.

The younger pupils of R. H. Prutting gave a program recently at Hartford, Conn.

N. Sidney Lagatree played at a concert given by the Waldo Quintet at Saginaw, Mich.

A musical recital was given at Alvin, Tex., recently, by Miss Marguerite Smith's music class.

Frederick Alexander gave an organ recital at the Flint Baptist Church, Detroit, Mich., January 9.

Miss Louise Schellschmidt is a young harpist of Indianapolis, Ind., who plays in the German House Orchestra.

Mark Hambourg was the soloist with the Heft Symphony Orchestra, Dr. Arthur Heft, conductor, at Des Moines, Ia.

A recital by Mrs. Estelle Roy-Schmitz, pianist, and Herr Fritz Schmitz, violinist, was given at Watkin Music Hall, Dallas, Tex., January 20.

The second of the lecture recitals on Schumann was given by Professor Lockwood January 14 at Freize Memorial Hall, Ypsilanti, Mich.

The First M. E. Quartet, of Wilkesbarre, Pa., is composed of Miss Grace Spencer, Grace Wheeler-Duncan, Thomas R. Williams, George Cave.

A faculty recital of the music department of Baylor Female College, Belton, Tex., assisted by Miss Aura Belle Herring, was given on January 12. Nathan Sacks, di-

rector; Jessie Dockum, Carl Meiners, Aura Belle Herring, and Louella Jennings took part.

At Roanoke, Va., an organ recital was given at St. John's Episcopal Church, January 22, by H. F. Williams, organist, assisted by the choir.

John Thaler, of Calmar, Ia., has composed a new air for the words, "My Country, 'Tis of Thee," which is a correct four part harmonization of a melody.

The faculty of the Toledo, Ohio, Conservatory of Music gave a concert at the M. P. Church at Tiffin, January 30, under the auspices of the Wednesday Musical Club of that city.

Mrs. Clara Jacobs-Feltmann, a former contralto soloist at the Westminster Presbyterian Church, Detroit, Mich., has been engaged to sing at All Souls' Church, New York city.

Miss Myra Coleman Farming, soprano, and Miss Blanche Robertson, Ypsilanti, contralto, will sing at the next regular Wednesday concert of the Detroit, Mich., Conservatory of Music.

The recital given by the junior pupils of Mrs. Mary Dutcher Atwood at the residence of W. Tracy Smith, St. Albans, Vt., recently was attended by a large number of friends of the pupils.

Miss Marguerite Frye has been chosen as the leading soprano of the Trinity Episcopal Church Choir, at Seattle, Wash. A chorus of fifty voices, under the leadership of Edmund Butler, has been organized.

A concert was given by Miss Leora Louise Beaubien, H. E. Holderness and Herbert B. Seymour, pupils of Elvin Singer, assisted by the Apollo Quartet, January 27, at Schwankovsky's Hall, Detroit, Mich.

An organ recital and concert was given in the Reformed Church, Rhinebeck, N. Y., January 20. Frank J. Benedict, the organist, arranged a program which included works of Guilman, Beethoven, Liszt and Wagner. Miss Grace Weir assisted.

The Seattle, Wash., Conservatory of Music has given four scholarships instead of two, which have been won by the following: Piano, Mrs. Douglas W. Ross, Seattle; Miss Klockstead, Vashon Island; voice, Miss M. Chamberlain, Seattle, and James Forest, Seattle.

The choir of the First Reformed Church, of Tarrytown, N. Y., is composed of Prof. J. M. Furman, organist and choirmaster; Miss Emma L. Silver, soprano; Mrs. D. S. Brome, contralto; M. W. Bowman, tenor; G. Herbert Cutmore, bass, and a chorus of fifty voices.

The eighth of Albert H. Atterbury's subscription concerts took place in the Casino, Plainfield, N. J., January 15. The participants were Miss Edith R. Chapman, Mrs. Adele Laeis Baldwin, William H. Rieger and John C. Dempsey. Richard T. Percy presided as conductor.

Elsa Ruegger gave a violoncello recital at the Western College, Oxford, Ohio, on the evening of January 20. The numbers rendered were of great variety and beauty, and enthusiasm ran high during the evening. Miss Ruegger was accompanied by Miss Swezey, of the faculty of music.

An impromptu musicale was recently given at the Sanford House, Jacksonville, Fla. Those taking part were

Mrs. Carolyn Tew, Miss Ethel Savage, Mrs. C. W. Goodrich, Mrs. H. C. Whiteman, Mrs. Bolinger, Mrs. Ackerman, with G. G. Ackerman, A. E. Emnie, Gwynn Fox and Mr. Bolinger.

Those who took part in the pupils' recital at the Conservatory of Music, Corning, N. Y., January 14, were: Regenia Tobias, Miss Verrill, Earle Costello, Loraine Sternberg, Mabel Magee, Mildred Fero, Dorothy Drake, Morris Braveman, Stanley Hall, Elthea Bronson and Helen Guile.

Local talent appeared in a concert at the Baptist Church, Rome, N. Y., January 22. Miss Jessica Phelps, Miss Broughton, Mrs. C. J. Durr, F. B. Hodges, T. J. Broderick, G. L. Prescott and J. Sheldon Tyler, and Mrs. George W. Sanborn, of Utica, and Miss Madge F. Leland, of Utica Conservatory, took part.

One of the most enjoyable events of the season was the musicale given at Morristown, Tenn., recently, in which Mr. and Mrs. Chas. Knox, two musicians of San José, Cal., took the leading parts. Assisting were Miss Nita Rice, Mrs. Vaughtie C. Alexander, Miss Katharine King Davis, J. King Wooten, and Miss Davis, accompanist.

An audience numbering over 300 listened to the cantata of "The Nativity" and selections from "The Messiah," given at Fall River, Mass., January 18, by a chorus of forty voices, under the direction of Thomas W. Allen. Miss Sarah Heywood gave the piano accompaniments and Albert Wood those for the organ. The singers taking the solo parts were Mrs. A. Bradshaw, Mrs. James Lightbrown, Miss Edith Chatterton, Miss Ada England, Miss Edna Brewster, Mrs. H. E. Hunt, Herbert Schofield, William Jackson and Robert Daniels.

A musicale was given by some of the pupils of Miss Burrows, Miss Irene Griswold and Miss Mary Harvey at the Burrows Piano School, Detroit, Mich., recently. The pupils taking part were Miss Edith Gonne, Miss Eleanor Boyd, Miss Mildred Welch, Miss Katharine Thorpe, Miss Albertine Boyce, Norman Meginnity, Miss Gladys Mills, Sherrie Hardwick, Miss Mary Young, Miss Ethel Harris, Miss Elizabeth Ling, Felix Matthews, Miss Constance Cheney, Miss Margaret Stewart, Miss Hazel Forrester, Miss Geraldine Lowe and Miss Helen Bunclark.

January 20, at Nashville, Tenn., Miss Elizabeth Price's pupils gave a unique program. The piano music was almost entirely from the compositions of Mrs. Emma L. Ashford, of Nashville, with songs from the "Santa Claus in Wonderland," by Mrs. Ashford and Mrs. Edwin Wiley. The piano pieces included a set from "Alice in Wonderland," two dances, "The Lobster Quadrille" and "The Fearsome Jabberwock." These are characteristic will their bright melodies and catching rhythm. Sketches were read so that the program followed Alice in her adventures. The players were all children.

The faculty and departments of instruction of the Piqua, Ohio, Conservatory of Music are: Piano, Louis W. Sprague, Miss Carrie P. Doup, George H. Schaefer; voice, H. W. B. Barnes, Wilmer D. Lewis; violin, W. E. Simpkinson; organ, Louis W. Sprague; theory, harmony, composition and musical history, H. W. B. Barnes; sight singing, W. E. Simpkinson; modern, languages, German and



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French, Arthur Keifer; training department for teachers in public schools, H. W. B. Barnes. The Piqua Choral Society's Spring Music Festival will begin the afternoon of April 17, 1903. The Pittsburg Symphony Orchestra will assist at these concerts.

At the Women's College, Frederick, Md., December 16, the annual winter recital was given by students of the Conservatory of Music, intermediate and advanced grades. The program included numbers by Liszt, Rheinberger, Liebling, Godard, Clough-Leigher, Nevin, Paul Ambrose, Grieg, Dennee, Bohm, Ellen Wright, Denza, Liszt, S. B. Mills, Raff, Leoncavallo, Tschakowsky, Jeffery. Those taking part were Miss Anna Galt, Miss Miriam Crane, Miss Alice Upercraft, Miss Mollie Moberly, Miss Ella Johnson, Miss Ethel Whipp, Miss Bessie Smith Swindell, Miss Grace Haller, Miss Edna Mullinix, C. Will Fout and Miss Bertha Price; accompanist, Mr. Beckwith. The members of the chorus are Miss Rosa Birely, Miss Mary Cook, Miss Cora Carty, Miss Miriam Crane, Miss Alice Dill, Miss Rebekah DeLashmutt, Miss Beulah Dundore, Miss Edna Evans, Miss Margaret Eisenhauer, Miss Katharine Eisenhauer, Miss Lucy Eisenhauer, Miss Mary Faust, Miss Mabelle Gilbert, Miss Lulu Gall, Miss Bessie Hargett, Miss Mary Hay, Miss Alverda Hay, Miss Lydia Hay, Miss Myrtle Hershberger, Miss Edith Harner, Miss Maud Hunichen, Miss Estelle Kaster, Miss Lillian Kroebnke, Miss Beulah Lowe, Miss Mary McCardell, Miss Grace Morgart, Miss Roxie Mingle, Miss Helen Mingle, Miss Ruth Mohnney, Miss Sadye Moyer, Miss Mabel Moyer, Miss Julia McCormick, Miss Bertha Price, Miss Grace Price, Miss Bessie Swindell, Miss Ethel Smith, Miss Susan Taylor, Miss Mabel Tabler, Miss Alice Upercraft, Miss Margaret Wilmoth, Miss Ethel Whitmore, Miss Mary Wagner, Miss Minne Wick and Miss Sadie Zimmerman.

#### At Mrs. Morrill's Studio.

MRS. L. P. MORRILL'S studio at the Chelsea was filled with interested listeners, musicians and friends on the occasion of a fine musicale, Tuesday evening, January 27. Mrs. St. John Duval and Miss Alice McGregor contributed some interesting duets in perfect style and blending of voices. Each sang solos, the voices surprising all present by the great progress having been made. Mr. Duval sang the great aria from "Der Freischütz" with fine, artistic interpretation. Miss Helen Phillips, of Brooklyn, is a young contralto of great promise and already her voice is showing the firmness and surety which Mrs. Morrill's method always gives. Miss Virginia Truslow, of Santa Barbara, Cal., another new aspirant, has a contralto voice of breadth. She is preparing for concert and church work in the Pacific Coast, and is developing a refined style as the result of a most thoughtful season of study. She sings easily and with repose and finish. Miss Lillie Snelling is a delightful young musician, as well as a rare young artist. She has voice, temperament and ambition, and a fine result must follow. She sings at the Waldorf-Astoria the 7th of February. Mr. Shiel was the capable accompanist of the evening. Mrs. Morrill is having a most successful season, and expresses herself as perfectly satisfied with her fourth year in New York.

There is always room at the top, and Mrs. Morrill's work is of the best.

#### Electa Gifford in the West.

MISS ELECTA GIFFORD left Saturday to complete her Western tour, which will occupy her during the month of February. She will give recitals and sing with choral societies in Muskegon, Grand Rapids, Holland, Kansas City, Lawrence, Denison, Des Moines, Ames, Toledo, Cleveland and other cities.

The months of April and May are entirely contracted for in the East.



RICHARD STRAUSS and the Berlin Tonkünstler Orchestra will, in February and March, make a tour through Austria, Italy, Southern France and Switzerland.

Prince Joachim Albert of Prussia has composed a ballet, "The Wonder of Spring," which will be performed in Brussels some time this year.

Karl Wendling, a well known concertmeister of the Meiningen Court Orchestra, is appointed successor to the late Professor Singer as concertmeister of the Court Orchestra of Stuttgart.

The piano evenings of Alfred Reisenauer at Leipzig have made a deep impression. Complaints, however, are heard that he has not given much attention in his program to the piano compositions of Brahms.

A new symphonic poem by a young composer, Schulze Bresantz, was lately given at Bielefeld. It is described as a serious, well instrumented work which augurs a brilliant future for the talented author.

The seventh Stuttgart Music Festival will take place May 16-18 next, under the direction of Fritz Steinbach. At Mannheim the new music hall will be inaugurated on April 12-14 by a festival under the direction of Felix Mottl.

In Cassel a new Christmas Oratorio by H. Muller was performed January 4. It was characterized by religious feeling and simplicity of expression. "Living figures arranged by the hands of an artist added to the effect of the work."

The famous Leipzig Gewandhaus concerts probably are descended from the "Collegium Gellianum" founded by Caspar Ziegler in 1641. A portrait of Caspar Ziegler was lately obtained by the Manskopf Museum of Frankfurt, and a copy of it is now hung in the room of the Leipzig directors.

The Dresden Opera will produce a new work, "Im Liebeswahn," by Adolph Gunkel. Strangely enough the composer was the unfortunate member of the Dresden Orchestra who was assassinated two years ago in a railroad car by a woman who was in love with him, and whose advances he rejected.

A new dramatic work, "The Cross of Honor," by Cornelius Dopfer, has been produced at Amsterdam. The scene is in the time of Napoleon. The music displays great skill, the composer obtaining remarkable effects by his peculiar instrumentation. In addition to strings, he used only one flute, one oboe, one clarinet, one bassoon, two

horns and kettle drums. The public received it with enthusiastic applause.

Helsingfors, in Finland, has celebrated the twentieth year of the existence of its Music Institute under Martin Wegelius and its Philharmonic Society under Robert Kajanus. Kajanus for the last twenty years has labored in the cause of music, as conductor of the greatest orchestra of the country, as teacher at the university, and as a gifted composer. The celebration took the form of a festival arranged by the Philharmonic Society in honor of Kajanus. The program consisted of Beethoven's C minor Symphony, "Snofrid," by Sibelius; songs by Sibelius and Kajanus, and a rhapsody on Finnish folk lieder, by Charles Gregorowitsch. Several concerts have been given for the relief of the sufferers from the famine in the country. One exclusively of songs by Sibelius brought into the treasury 2,000 marks; at another concert Frau Makki Järnefelt, supported by the orchestra under Kajanus, rendered songs by Sibelius and Järnefelt, while the orchestra gave "Finlandia" and the "Swan of Tuonela," by Sibelius; the symphonic poem "Aino" (from the "Kalevala"), by Kajanus, and "Korsholm," by Järnefelt.

Saint-Saëns, who greatly admired the late Augusta Holmès, and frequently wrote about her, says as a girl she was very handsome. She resembled a goddess, a Rubens woman, with golden hair. As a girl she learned poetry from Alfred de Vigny. She traveled to Switzerland to talk with Wagner. The Boston Journal, in referring to Saint-Saëns' opinion of Holmès, states that he reproached her for desire to make others forget that she was a woman. "And then," continues the Journal, he would burst out in rhapsody:

"Oh, those evenings at Versailles! The beautiful pythoness was not satisfied with cultivating art and preaching art; she caused it to flourish all about her. As Venus fecundated the world when she knotted her tresses, so Augusta Holmès shook over us her reddish locks, and when she was prodigal with the lightnings of her eyes and the brilliance of her voice, we ran to our pens, our brushes, and works were born, some of which have remained. She had unexpected enthusiasm, incredible fads. One day she had a violent passion for Kali, the East Indian Venus, goddess of love and death. She wrote an opera with Kali for heroine, and she excited us by howling: 'Kali, Kali, implacable goddess!' with furious accompaniment on the piano."

#### Arthur Whiting.

FEBRUARY 9 and 10 Arthur Whiting gives his song cycle, "Floriana," in Fitchburg, Mass., and in Portland, Me. February 11 he will give a concert in Boston wholly of his own compositions, including "Floriana," the duets, "Fair and Fair," "Oh, There's a Heart for Everyone," "Love Is Life's End" and "My Delight and Thy Delight." Also settings of Christina Rossetti's poems for soprano, and Kipling's barrack room ballads for baritone, and a suite for piano, "La Danseuse." He will be assisted by Miss Marguerite Lemon, Miss Marguerite Hall, John Young, Francis Rogers.

#### Shanna Cumming in Montreal.

MRS. SHANNA CUMMING, the American soprano, sang with remarkable success in Montreal, Canada, last week. She was recalled six times after singing her solo, and was immediately engaged for "Elijah" for the coming season. Mrs. Cumming has added Baltimore to her Western trip on which she starts this week, and later in the season she goes to Ann Arbor, Mich., and Syracuse, N. Y. In April she goes as far West as Alton, Ill., and may go as far as Denver, Col.

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THIS is composed entirely of ladies, as follows: Olive Mead, first violin; Bertha Bucklin, second violin; Anna Otten, viola, and Lillian Littlehales, 'cellist. They will give three drawing room concerts in New York in March, one in Brooklyn, one in Boston and other engagements are pending.

**Pappenheim at Home.**

MADAME EUGENIA PAPPENHEIM will give her first "at home" at her new residence at the Evelyn, 101 West Seventy-eighth street, next Sunday afternoon, February 8. More than 300 invitations have been sent out, and there will be informal music by well known vocal and instrumental artists. Mrs. Lowell T. Field and Mrs. S.

Bokee Halsted will assist Madame Pappenheim in receiving.

**Francis Stuart Musicals.**

MORE than 100 guests attended the morning musical given by artist pupils of Mr. Stuart at his studios in Carnegie Hall on Saturday, January 31. The program included arias from the standard operas and a number of songs by well known composers.

Miss Margaret Stephens, a beautiful California girl, was the only singer who is not already well known to the New York musical world. She sang with tenderness and good taste Rubinstein's "Good Night"; a Norwegian song by Loge and several other songs, well chosen to display to advantage the rarely beautiful quality of her voice.

**Richard Kay's Engagements.**

RICHARD C. KAY, the boy violin virtuoso, is playing at various semi-private affairs, at clubs, &c., and always with success. Last week he played at the Republican Club, Thirty-ninth street and Fifth avenue, at the farewell to the old home; at Ascension Club banquet, at which Generals Sickles, Horatio King, Howard, the Rev. Percy Grant and others were present.

**Bissell Pupils Sing.**

SEVEN of the pupils of Marie Seymour Bissell united in giving a charity concert last week. The affair was most artistic, and the young women sang with the finish and refinement which always characterize the singing of her pupils.

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